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MODERN INDIAN FOLKLORE AND ITS RELATION TO LITERATURE.

Part I:

THE PAÑCATANTRA IN MODERN INDIAN FOLKLORE.

A DISSERTATION

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Chapter I
Relation between Modern Indian Folklore and Literature.

Sec 1.

In 1868 Miss Frere's "Old Deccan Days" appeared. This was the first collection of stories orally current among the people of India ever presented to the West. Three years later Mr. Thomas Steele included in the appendix to his translation of the "Kusa Jātakaya" fourteen short household tales from Ceylon. The same year Mr. G. H. Damant began to publish his stories from Bengal in the Indian Antiquary. These continued to appear until 1880. At the same time other people reported stories in this periodical. The next book to be presented devoted exclusively to Indian folk stories was Miss Stokes's "Indian Fairy Tales," 1880. After that came Mr. L. B. Day's "Folk-Tales of Bengal" in 1883, and the same year Captain (now Lieutenant-Colonel) Temple issued the first number of his "Legends of the Panjab." The next year he and Mrs. F. A. Steel together sent out "Wide-awake Stories", most of the tales in which had previously appeared in the Indian Antiquary. This book marked an epoch ~~in the~~ in the history of the study of Indian folklore, for in addition to a number of good stories it contained a classified list of most of the incidents in all but one of the previously published collections of oral tales. Since that time the pulication of Indian folk stories has gone on fairly regularly, and a little less than two years ago there appeared the last volume of Mr. H. Parker's three volume collection of "Village Folk-Tales of Ceylon", the most important work yet published in this field.

We have now in printed form accessible to Occidental readers, in round numbers, 2000 stories from India and the adjacent countries of Ceylon, Tibet, Burma, and the Malay Peninsula. These run the gamut of folklore types. They include place and hero legends, myths of local divinities, fables, drolls, märchen of all sorts, cumulative stories like "Henny Penny" and the old woman and her pig, and ballads. Although the folk story

material is not yet half reported, the number of tales that we have is sufficient to afford us a firm working basis for studying the field of Indian folklore. The representation we have is average and typical, if not complete.

Sec. 2. Of these ± 2000 stories not all are to be accredited as genuine. By aloose interpretation of the word, Indian "folklore" has been made to include a number of stories translated directly from literary texts. The worst offenders in this respect are natives of the country. Pandit S. M. Naṭesā Sāstri, for example, has forty-five stories in his collection. One of these, which appears as No. 13 masquerading as folklore, in "Tales of the Sun", is a translation of the Alakesa Kathā, a sixteenth century Tamil romance, published by him in two other places as a piece of literature.[1] Others of his collections also which are issued as oral tales are not such at all, for instance Just how many of his stories are of this character I do No. 3, "The Soothsayer's Son." Mr. G. R. Subramiah Pantalu is another who has committed this offense. As story 41 of his collec "Folklore of the Telegus", tion he has printed a translation of the entire second book of the Hitopadeça in some Telegu version, while others of his tales are also taken over bodily from the literature. The only European to do this sort of thing is Mr. A. Wood. He publishes as the second part of his "In and Out of Chanda" five stories which are called "a valuable contribution to our knowledge of Indian folklore." Four of these are probably translations from the Hindi "Totā Kahāni;" they are at least good paraphrases of stories in the Persian "Tutināmeh." The other is a translation of the story of Çankacuda and Jimutavāhana as it occurs in the "Vetālapañcavimçati," taken in all likelihood from some Hindi version. Nearly all of the rest of these 2000 tales, though, are authentic as folklore.

1 The King and his Four Ministers. Madras, 1888; and p. 173 of W. A. Clouston "A Group of Eastern Romances." Glasgow, 1889.

Sec. 3.

As is natural, some sections of the country have been better reported than others. Among these Ceylon and the Santāl Parganas stand out, while the Panjāb is close behind them. Mr. Parker's work alone would be sufficient to place Ceylon at the head in point of number if stories reported; but besides its 263[1] tales many others have been published, so that we have all told about 310 specimens from there. The Santālīs come next with about 230, of which 185 are contained in Mr. C. H. Bompas's "Folklore of the Santāl Parganas." The Panjāb is represented by approximately 260.

Sec. 4 These stories are of interest both intrinsically and on account of the relation they bear to the ~~rest of~~ classical Indian fiction. As they stand they are good reading and are well worth being printed merely for the amusement they afford their readers. They have, however, a deeper interest than entertainment. To the anthropologist they offer a wealth of material bearing upon the customs, beliefs, and superstitions of the people, or peoples, of India. There are exemplified in them many popular practises and habits which would otherwise be inaccessible to us. The idea of the "life index," or separable soul, for instance, of which Professor Bloomfield has made a paper, is extremely scarce in the literature of India, appearing there, so far as we at Johns Hopkins can find, only once and then in none too clear a form; but in the folklore it occurs indefinitely. Other such illustrations might be adduced in great number to show the value of these collections to students of folk practises.

Sec. 5. It is the philological aspect of these tales, though, that is of the most compelling interest. ~~to us.~~ As a collection of fiction they provide an enormous field for investigation, and are entitled to attention purely for themselves. But it is when they are studied in connection with the vast amount of literary fiction of

[1] His work contains 26 stories, of which three are known outside India.

[2] Vikr. Panca 3 (Vaitālapañca) cxxxv.

Hindustān that they assume their most significant character. There is a feeling apparently among folklorists that the oral fiction of a people has its existence separate from their literary fiction; or, if the two do have any connection, that the literature borrows from the folklore, except in a few isolated cases. Now, whatever may be the true condition of affairs among the European peoples or any other peoples whose folklore has received a large amount of attention from students, this prejudice does not hold good in respect to the literary, although perhaps illiterate, people of India. It is probably true that most stories have their ultimate origin in the remote past among the folk; but in the later history of the Hindus, who have what is in some respects the most highly developed fiction literature in the world, the reverse becomes the rule. Modern Indian folklore is more than half composed of stories which in their present oral form have their source in literary protoytpes, not in an uninterrupted oral tradition. This statement is not a mere impression, but is one that has been reached through careful investigation. A few examples will serve to prove it.

S22.66 The first tale in Mr. Alexander Campbell's "Santal Folk Tales" is called "The Magic Lamp." Briefly it is as follows: In the capital of a certain Rāja lived a poor widow with an only son. One day a merchant came from a far country, claiming to be the widow's brother-in-law. After staying with her some days, he went away with the son to look for golden flowers. They travelled a long, weary journey. When they arrived at a certain ~~place~~ hill, the merchant heaped up a large quantity of firewood, and commanded the boy to blow on it. Although he had no fire, by continued blowing the boy ignited the wood. When the fire was burnt out, a trap-door appeared underneath the ashes. This the boy was compelled by his uncle to lift up, although only with a violent effort. Under it a lamp was burning, and beside the lamp was a great number of

golden flowers. The merchant took the flowers and went away, but left the boy in the vault. When about to perish with hunger, the boy absent mindedly rubbed the lamp with his ring. Immediately a fairy appeared, who released him ~~rf~~ from his prison. On arriving home he found no food in the house. He started to polish the lamp to sell it so that he might get money with which to purchase rice, when suddenly the fairy appeared again, and at his request brought him food. Having now learned the secret of the lamp, he obtained through it horses, much wealth, and finally the Raja's daughter as his wife, supplying for her a magnificent palace. One day while the prince, as he has become, was hunting, the merchant ~~appeared~~ came to at the palace with new lamps to exchange for old. The princess ~~gives~~ gave him the magic lamp for a new one. The merchant rubbed the lamp, the fairy appeared, and the merchant commanded that the palace and the princess be moved to his own country. When this loss was discovered, the king became very angry, and demanded that his son-in-law restore the princess by the fourteenth day or suffer the punishment of death. On the thirteenth day the young man had found no trace of his wife. In despair he lay down to sleep, resigning himself to his fate. Accidentally he rubbed his finger ring. A fairy appeared, and at his request transported him to his last palace. Assuming the form of a dog, he entered it and was recognized by his wife, and the two laid plans to recover the lamp, which the merchant wore suspended around his neck. At supper the princess killed him by giving him poisoned rice to eat. The two of them then took the lamp, rubbed it, and had themselves and the palace carried back to the city of the princess's father. When the morning of the fourteenth day dawned, the raja ~~sees~~ saw the palace in its original place, ~~finds~~ found his daughter again, ~~is~~ was delighted, and divided the kingdom with his son-in-law.

I need scarcely point out ~~that point out~~ that this is the story of "Alladin and the wonderful Lamp", given almost exactly in the form familiar to all of us from childhood, with the exception of the omission of a few incidents and some changes in minor details. There can be no doubt, either, that this is a genuine folk story, genuine, that is, in the sense that it was taken directly from the lips of an untutored Santālī, for Mr. Campbell assures us by definite statement that it was. On the other hand we know that this story is not current elsewhere in Indian folklore, that the story itself is not Indic , that even many of the incidents in it, such as the coming of the fairy when the lamp is rubbed, are not Indic. The occurrence of it cannot possibly be due to original existence among the Santālīs. It is the familiar tale told to some of those people by a foreigner, probably a European, and retold by them with modifications due ~~the~~ to the habits and mental paraphernalia of the Santālīs, until it came to Mr. Campbell ~~with~~ similar in outward appearance to the rest of the stories that he collected.

(a) How the folklore borrows from ~~the~~ literature is shown more clearly perhaps by this illustration than by any other we have, not because the borrowing is more certain, but because the non-Indic character of the literary story makes its borrowing more conspicuous and easier to see. Just as sure, although a little less evident, because the story is Hindu, is a fable found on pages 33 and 200 of Rouse's "Talking Thrush," a retelling of fables collected by W. Crooke in the United Provinces of Agra and Oudh. The story was told by a brassfounder. It is entitled "The Camel's Neck." A camel practises austerities. Bhagwān is pleased and shows himself to him. "Who are you?" asks the camel. "I am the Lord of the Three Regions," answers the god. "Show me your proper form," says the camel. Then Bhagwān appears in his fourhanded form (Catur-

bhuji), and the camel worships him. Bhagwān tells him to ask a boon "Let my neck be a yojan long," the camel requests. With such a neck the lazy beast can now graze without moving his body. One day it rains. He puts his head and neck in a cave to get out of the wet. A pair of jackals also enter the cave, see the attractive flesh of the yojan-long neck, and begin to eat it. The camel curls his head around to see what is going on, but before he can get it back to the jackals, they have eaten enough to kill him. At first sight, this fable might appear to be a pure creation of the folk mind. As a matter of fact it is nothing of the sort. In the Mahābhārata, Parva 12 (1), cxii (Roy's translation, p. 365), this story is given just as in "The Talking Thrush" with only a few minor variations: In the Krita age there lived a camel who had recollection of all the acts of his former life. By observing vows and practising penances he obtained favor with the puissant Brahman, so that the god determined to grant him a boon. "Let my neck become long," asked the camel, "so that I may seize food even at the distance of a hundred yojans." "Let it be," said the god. The foolish animal became lazy, and from that day on never went out grazing. One day while his neck was extended a hundred yojans, a great storm arose. The camel placed his head and a portion of his neck inside a cave to escape the storm. A pair of jackals also dragged themselves to that very cave, and entered it for shelter. The jackals began to eat the neck. The camel, when he perceived that his neck was being eaten, strove to shorten it; but as he moved it up and down the jackals, without losing their hold upon it, continued to eat away. Within a short time the camel died. Then says the text: ~~(Roy's translation -- I have no access to the text myself~~): "Thus did that foolish camel meet with his death. Behold, what a great evil followed in the train of idleness." Compare with this the verse of the Hindustānī oral tale:

(Mahābh. Calcutta ed. XII, 112, 4187).

Alas dokh mahān dekhyo phal kaisā bhayā;

Yāten ūnt ajān maran lagyo nij karm se.

Idleness is a great fault: behold, what its fruit was;

By it the foolish camel met with death, owing to his own deeds.

The close agreement of these two versions, even down to the vernacular verse, which is evidently a paraphrase of the Sanskrit, shows unmistakeably that the oral fable is nothing more than the old story in the Mahābhārata retold by the folk.

(3) Every literature of India serves as a source from which the folklore may borrow,-- Sanskrit, Prākrit, Pāli, and vernacular,-- and also the literatures of neighboring countries, such as Persia. I give here an illustration from the Pāli. In Parker's Village Folk-Tales of Ceylon, III, p. 223, there occurs a story called "The Son and the Mother," belonging to the familiar "Biter Bit" group. It is in summary as follows: A widow marries her son to the daughter of another widow; and all four live in the same house. The wife cultivates an extreme dislike for her mother-in-law, and proposes to her husband that they kill her. After long urging, she finally persuades him, and they plan to throw the old lady into the river. Now the two mothers sleep in the same room. At night, therefore, when they have retired to bed, the wife ties a string to the prospective victim's bed so that she and her husband may be sure to get the right old woman. The husband, however, secretly changes the string to the other bed. Of course, then, they throw the wife's mother into the river to the crocodiles. The next morning the wife discovers the mistake, but persists in her determination to destroy her mother-in-law. This time the plan is to burn her as a corpse. When night comes, they carry her to a pile of firewood they have collected by the side of an open grave. They have forgotten, though, to bring fire; and, since each is afraid to return home for it in the dark alone, they both go. About this time the widow awakes and sees the plot that has been laid for her. She quickly gets up, puts a real corpse on the

pyre, and hides. When the couple returns, they burn up the real corpse, and leave, satisfied now that the mother will never trouble them again. She, on the other hand, wanders about naked until she comes to a robbers' cave. These take her for a Yaksani (ogress), and ask a Yakadurā (devil-doctor) to drive her from their cave. When the Yakadurā comes, she assures him that she is a human being, and offers to prove the truth of her ststement by rubbing tongues with him (Yaksanis have no tongues, so the story says). He extends his tongue, but she bites it off; and he, convinced that she is too powerful a Yaksani for him to contend with, runs away. Then the widow takes a large part of the robbers' goods, and goes back to her son's home. To the surprised inquiries of the young people as to how she could return after being burnt, she replies that people burnt to death always receive goods in the next world, and that she had returned to share hers with them. The daughter-in-law now becomes greedy for Heavenly wealth, too, and asks to be burnt. Her request is granted, but she of course, never comes back. The mother and son live in ease on the goods taken from the robbers' cave, and at a later time the son marries another wife. This story is nothing more than a verbal paraphrase of a story in Jātaka 432 (Cambridge translation iii, p. 303). Every incident as related above occurs in the Pāli story too; and the order of incidents is the same in both. The points in which the two differ are so slight that they would not appear in a summary. There is no need to relate the Jātaka tale, for it would agree exactly with the oral tale. It is evident, of course, that this longish and neat folk story is taken ~~directly~~ from Pāli literature, perhaps through a Sinhalese translation.

Other instances are available in profusion illustrating this same phenomenon, but these ~~two~~ three will suffice. Just what the means are by which the literature is retold in the popular oral fiction is , after all, not our ~~x~~ concefn here. A number of obvious ways suggest themselves. It is a well-known fact, for instance, that the epics are recited to the people by professional reciters. Further, learned men delight to tell the stories they read to less cultured hearers. It is enough, though, for us to say that this is the situation in India: the folklore borrows from the literature. Our problem then becomes to determine the extent of this borrowing. This is the task on which I have been engaging myself for the past two years under the direction of Professor Bloomfield; and I am prepared to say that at least a half of the genuine oral stories are not of independent existence, but are popular retellings of literary fiction and have demonstrable ancestors there. A part of this work ~~is already finished and ready for publication,~~ consisting of a discussion of those stories from the older versions of the Pañcatantra which are represented in the folklore, comprise the substance of this dissertation. In the case of nearly all the popular fables treated here, I show that they come from literary texts ~~that~~ I have had access to, or that they bear marks which prove them to be descended from other texts, in most cases probably vernacular, which have been inaccessible to me. Other portions of work along this same line will be published by me, I hope, at later times. After I have discovered the fables and dealt with in the dissertation, the next groups of stories to be treated will probably be those of the Jātaka-Avadāna type that appear in the folklore, after which will come the stories of adventures of a hero or heroine, that is, märchen.

~~me, I hope, at later times~~.

The pertinent query now arises, "What sort of folklore fiction is independent of ~~the~~ literature? ~~In xii ex xi ie ee xx~~ This is a question that can be answered only provisionally. Just at present it seems that no story can be said categorically to be independent of literature. The wider our reading of the literature becomes, the more sources do we find for oral tales. or incidents. Any folk story and any type of folk story may appear there, even those which at first sight seem most unlike the more ordinary literary types. All we can say is this: Cumulative stories, many trolls, a large number of märchen, and most of the place, legends but not hero legends and myths are original among the folk. Fables are nearly all secondary. ~~x x e o~~ A complete perusal of the field of Hindu literature, though, would perhaps make us modify even this cautious statement.

7. It is interesting to notice what literatures are represented in the folklore. Sanskrit has the largest representation, because it is itself the source for most of the stories that appear in other ~~e i x~~ ~~i e x i x e a x~~ literatures. In many cases it probably acts through later literatures. Jainistic Sanskrit is especially well represented in the collections from Western, Central, and Northern India. In Southern India the vast Tamil literature dominates the folklore. Pali has considerable influence in Ceylon where it acts directly upon the folklore, and a noticeable influence in Southern India where it acts indirectly through Tamil. Over all Northwestern and Northern India the Persian ~~i~~ literature exerts a strong force, and this force is felt east as far as Bengal and south as far as the Telegu country, although, of course, with ever decreasing strength the farther we go from Persia. In the Malay peninsula there is Arabic as well as native Indian influence. Our meager collections

from Tibet, strangely enough, owe very little to the sacred books of Mahāyāna Buddhism, but seem to depend mostly on Indian and Persian literature. The stories we have from Tibet are few in number, though, and come mostly from the country on the trade route between India and Lhasa; and we would therefore not be justified in making such an assertion about Tibet in general. Vernacular literatures are, of course, everywhere sources far folk stories, but to what extent I cannot yet say, for I have had access to only a small part of them.[1]

1-- In dealing with vernacular stories that are related to folk stories great care must be taken to determine which of the two is the parent. A good instance of borrowing by a late literary text of a story from the folklore is found in the Tamil-Malay Pandja Tandaram I, 5 (see Hertel, Das Pancatantra, pp. 295 and 299). This story is taken from a Malay folk version of the story which is itself descended from the version of the story as given in the Hikāyat Kalila dan Damina (see Sec.).

CHAPTER II

Pañcatantra Stories represented in Indian Folklore

Sec. 8.

~~In the introductory remarks to my "Bibliography of Indian Folklore", I laid down the thesis that at least half of the modern Indian folklore stories are descended from fiction literature; and at the same time, I announced that I had ready for publication a treatment of all the tales found in Indian folklore that represent stories found in the older versions of the Pañcatantra.~~ This dissertation is that promised treatment. In it, I think, are discussed all the folklore examples of fables appearing in Śārada, Somadeva's and Ksemendra versions, Southern Pañcatantra, Textus Simplicior and Ornatior, and the Hitopadeça. There are a few collections of folklore which I have never seen, and I have, of course, been unable to include them in my search for tales. These are: Aracci, Kathā-añkāraya; Devi, The Orient Pearls; Hahn, Blicke in die Geisteswelt der Heidnischen Kols; Knowles, Dictionary of Kashmiri Proverbs and Sayings; Lewin, Progressive Exercises in the Lushai Grammar; Senānāyaka, A Collection of Sinhalese Proverbs, Maxims, Fables, etc., found in the Attha-Vākya-Dīpaniya; Thornhill, Indian Fairy Tales; Thornton, Bannu; Orientalist, vols. III and IV; and North Indian Notes and Queries. The only serious omissions are the works of Devi, Hahn, Knowles, Thornhill, and the two periodicals mentioned. These probably contain, all told, about

180 stories. The amount of folklore fiction that I have read is sufficiently large to justify the writing of this paper. Sec. 9. If any further testimony is needed to prove my contention that the modern folklore of India borrows from the literature rather than the literature from the folklore, the material found in the treatment of the folk fables in this paper should prove it. Take, for example, the story of Viravara, treated in Sec. 57. This story has two distinct forms in literature. In all the Indian versions of it the hero kills his son, his wife, and himself, and the king for whose sake all this slaughter has been made is about to kill himself, when the goddess appears, declares herself satisfied, and restores the dead to life; in the Tutinâmeh versions, on the other hand, the goddess appears to the hero just as he is about to kill his son, and does not suffer him to shed any blood at all. Now, in Miss Dracott's Simla Village Tales, the story occurs in the Persian form, agreeing in most of the details with the Tutinâmeh tale, and even goes so far as to call the king "the king of Tabaristan", the exact title of the king in the Persian. If this folk-story were a parent to the literary versions rather than a child, it would occur in Indian folklore in the form which exists in the Indian literature. It is obvious though, that it is a direct descendant of the Persian tale, which has been brought to India by the Moslems.

Or take again the story of the "Ape and Officious Bird"

treated in Sec. 6. In a South India Tamil literary version it is told with a notable addition at the end of it. After her nest has been destroyed, the bird appeals to the king for redress. The king at first is inclined to favor her, but when the monkey shows him the bribe he has brought, he dismisses the charge against the monkey and rebukes the bird. The Sinhalese oral story shows the same addition, with only slight changes in the way of omissions. There is only one logical inference to be drawn from this fact; the insular story is taken from Tamil literature.

~~There is no doubt, however, of multiplying instances that show this phenomenon. The next remaining tale [illegible] contains a large amount of material that is secondary, and as I said in my previous paper, the only question we have to answer is "How much of the folklore is actually borrowed from literature and how much of it is of independent existence?"~~

~~In speaking of the fables, I said that nearly all of them can be shown to "come from literary texts to which I have access", or to "bear marks which prove them to be descended from other texts, mostly vernacular, which have been inaccessible to me".~~

Sec. 10 The source of every fable treated in this paper can be seen from the following table. There are altogether 108 stories that are representative of stories found in the older Pancatantra books. Of these 83 are traced to their literary antecedents; 24 have literary antecedents which, though, are contained

in literary collections that I have not yet seen; and 31 can not be shown to be derived from literature. The last class is composed mostly of stories that contain the motifs found in "The Iron-eating Mice", "The Speaking Mole", and "The Father of Somaçarman", numbering in all 23 fables out of the total 31. Many of the folk illustrations of these motifs hardly have the right to be treated with the Pañcatantra stories; but since they have no literary sources and further must be treated at some time, for the sake of convenience, they have been included with other stories that illustrate the same motifs.

This table reveals a number of points of interest. One of the most interesting of these is the extent to which Western (i.e., Persian and Arabic) stories have fixed themselves in Indian folklore. There are 13 that have their sources in Persian literature. Many of these are from the Tūtināmeh, probably through the Hindi Tota Kahani, which latter, of course, may after all be considered Indian literature, although it is a translation from the Persian. Stories that probably had their origin in India have lived a history in other countries, and have come back to rebirth in their ancestral home, with the changes that they have suffered during their intermediate wanderings.

§ 11. A perusal of the discussion of the individual stories will show that in no case have I drawn a conclusion as to the status of folk story without a most careful examination into the entire construction both of the oral tale and the literary tale, which I have finally selected as its parent. After this

examination I have, of course, checked my results by making sure that the literary version has a geographical range that makes it accessible to the folk from whom the folkstory is reported. This statement is not made in each specific case in the treatment of the tales, but this method has been used every time.

Folk Story	Pañcatantra story to which folk story is related.	Source of Tale	Sections where treated in this work
Bompas, Folk-lore of the Santal Parganas			
p. 49	Iron-eating Mice (motif only)	No literary source	4
p. 140	Father of Somaçarman (motif only)	No literary source	4
p. 168	Housemaiden Will Feed Mouse	Any literary version	-
p. 274	Crab as Life Saver	Textus Simplicior V,12	-
p. 292	Grateful Animals, Ungrateful Man	Some story related to the literary version in Laos.	1
p. 304	Unchaste Weaver's Wife	Pitopadeça II, 5 b.	1
p. 482	Butter-Blinded Brahman	Probably from Pañcâkhyānavārttika	4
Butterworth, Zigzag Journeys in India			
p. 16	Lion and Hare	From a descendant of Textus Simplicior or Purnabhadra.	1
Christian, Dehar Proverbs			
p. 62	Ass Without Heart and Ears	No literary source	4

Folk Story	Pañcatantra story to which folk story is related.	Source of Tale	Sections where treated in this work.
Damant, Bengali Tales			
Ind.Ant.III, p.10	Speaking Dole (motif only)	No Literary source	4
Dames, Balochi Tales			
Folk-Lore, III, p. 517	Lion and Hare	Kantra Akhyāyikā or Pūrṇabhadra	
Davidson, Folk-lore of Chitral			
Ind.Ant.XXIX, p. 230	Ape in Lion's Skin	Tutināmeh, LXII, 2	
D'Penha, Folk-lore of Salsette			
Ind.Ant.XXIII, p.186	Iron-eating Mice (motif only)	No Literary source	
Dracott, Simla Village Tales			
p.2	Ape and Officious Bird	Any Literary version	
p. 68	Father of Foundling (motif only)	No Literary source	4
p. 107	Lion, Rat, ~~and mice~~ mouse, and	Tutināmeh XV, 1	
p. 120	Prince with Snake in Body	Pūrṇabhadra through some collection of adventures of Vikrama	

Folk Story	Pañcatantra story to which folk story is related.	Source of Tale	Sections where treated in this work.
Dracott, Simla Village Tales			
p. 194	Rājput and King	Kutinīmeh II	[illegible]
p. 198	Blue Jackal	Kutinīmeh	[illegible]
Fleeson, Laos Folklore of Farther India			
p. 55	~~Dharmabuddhi and~~ Dustabuddhi and Subuddhi	Has a literary source which I have not yet seen	[illegible]
p. 83	Mother of Somacarman (motif only)	No literary source	[illegible]
p. 95	Grateful animals, Ungrateful Man	In itself literary	[illegible]
Frere, Old Deccan Days (2nd ed.)			
p. 104	Wise Hamsa and Bird-catcher	Pañcākhyānavārttika or related story	[illegible]
p. 117	Prince with Snake in Body	Durlabhadra through some collection of adventure, of Vikrama.	[illegible]
p. 156	Lion and Mare	From a descendant of Dentus simplicior or Durlabhadra.	[illegible]
p. 282	Breaking Pole (motif only)	No literary source	[illegible]

Folk Story	Pañcatantra story to which folk story is related	Source of Tale	Sections where treated in this work.
Goonetilleke, Sinhalese Folk-lore			
Orientalist, II, p.47	Speaking Mole (motif only)	No literary source	45
Gordon, Indian Folk Tales			
p. 63	Speaking Mole (motif only)	No literary source	46
Haughton, Sport and Folklore in the Himalayas			
p. 294	Iron-eating Mice (motif only)	No literary source	47
Hutton, Folk Tales of the Angami Nagas of Assam			
Folk-Lore XXVI, p. 494	Mouse-Maiden Will Wed Mouse	Any literary version	3
Jethabhai, G. Indian Folk-Lore			
p. 30	Iron-eating Mice	Amplification of Çuka-saptati Simplicior 30.	47
Knowles, Folk-Tales of Kashmir			
p. 210	Treated under Blue Jackal, but is another story		2

Folk Story	Pañcatantra story to which folk story is related.	Source of Tale	Sections where treated in this work.
Manwaring, Marathi Proverbs			
p. 41	Shendbird and Sea	Some Marāthi tale descended from Tumabhadra J, 15.	2 2
Maxwell, In Malay Forests			
p. 75	Ape and Crocodile	Sumsumāra Jātaka (Jātaka 208)	4 3
McNair and Barlow, Folk-Tales from the Indus Valley			
Ind. Ant. XXIX, p. 403	Grateful Animals, Ungrateful Man	Some Muhammedan Tale	1 9
McCulloch, Bengali Household Tales			
p. 148	The Silly Jackal	Blend of Mahābhārata and jumbled version of Pañcatantra	4 5
Natesā, Folklore in Southern India			
I, p. 9	Grateful Animals, Ungrateful Man	Is itself literary	1 9
In Alkesa Kathā (Tales of the Sun) p. 162	Brahman and Mongoose	Is itself literary	4 7
O'Connor Folk-Tales from Tibet			
p. 23	Iron-eating Mice	Probably some Buddhist tale	4 1
p. 31	Fate of Somaçarman (motif only)	No literary source	4 2

Folk Story	Pañcatantra story to which folk story is related.	Source of Tale	Sections where treated in this work.
O'Connor, Folk-Tales from Tibet			
p. 51	Lion and Hare	No demonstrable source	
p. 64	Ass as Singer	No literary source	
p. 141	Ape and Crocodile	Suntrākyāna (?)	
p. 145	Speaking Mole (motif only)	No literary source	
Pantalu, Folk-lore of the Telegus			
p. 15	Lion and Hare	KandD (some version)	
p. 27	Duṣṭabuddhi and Buddhi	Somadeva	
p. 34	Ass, Dog, and Master	Some literary source which I have not seen	
p. 46	Father of Sonagaruan	Some Semitic story	
p. 61	Brahman, Goat, and Rogues	Anvār-i Suhaili	
p. 69	Four Treasure Seekers	Tutināmeh, XLVII, 1, through an intermediary	
p. 72	Heron and Crab	Dubois's Vernacular Pancatantra	
p. 74	Elephants and Hares	No demonstrable literare source; perhaps it is itself literary.	
p. 77	Rājput and King	Tutināmeh II	
p. 80	Three Fish	Any version except Textus Simplicior or Mahābhārata	
p. 84	King Civi	Mahābhārata, Parva, III, 197	

Folk Story	Pañcatantra story to which folk story is related.	Source of Tale	Sections where treated in this work.
Pantalu, Folk-lore of the Telegus			
p. 105	Entire Book II of SP or Mitopadeça	Translation of a Telegu text.	30
Parker, Village Folk-Tales of Ceylon			
I, p. 224	Wise Hamsas and Bird-catcher	Blend of Durgabhadra I, 19, and SPs I, 38 and 44.	42
I, p. 228	Iron-eating Mice (motif only)	No literary source	29
I, p. 234	Hamsas and Tortoise	Tamil tale related to that of Dubois.	23
I, p. 247	Ape and Officious Bird	Tamil story	25
I, p. 304	Father of Somacarman (motif only)	No literary source	46
I, p. 342 (3 versions)	Heron and Crab	Jātaka 38	17
I, p. 359	Ass without Heart and Ears	Dubois's vernacular version with changes	44
I, p. 380	Speaking Mole (motif only)	No literary source	9
II, p. 146	Woman and Jackal	Jātaka 374	43
II, p. 385	Lion and Hare	No literary source	18
II, p. 425	Housemaiden will wed Mouse	Probably no literary source	31
II, p. 443	War of Crows and Owls	Probably Tamil Tale in Kathāmanjari or Kathācintāmani	8

Parker, Village Folk Tales of Ceylon

II, p. 445 (2 versions)	Sparrow and Elephant	Version (1) - Jātaka 357 and a Tamil Tale Version (2) - Jātaka 357.
III, p. 5 (1)	Deer, Crow, and Jackal Pañcatantra II, frame story	Blend of Hitopadeça I, 2 and Jātaka 206. (Kuruñgamiga Jātaka)
(3)	Ditto	Blend of Hitopadeça I, framestory and Hitopadeça I, 2.
(2)	Deer, Crow and Jackal	Hitopadeça I, 2
III, p. 22	Lion and Bull	Literary prototype similar to Jātaka 347
III, p. 27	Brahman and Mongoose	Remotely from Textus Simplicior and Purnabhadra.
III, p. 30	Louse and Flea	A descendant of Textus Simplicior.
III, p. 200	Brahman, Goat and Rogues.	No literary source
III, p. 212	Butter-blinded Brahman	

Pieris, Sinhalese Folklore

Orientalist, p.134	Hamsa and Tortoise	Tamil tale related to vernacular of Dubois's Pantcha-Tantra
" p.213	Brahman and Mongoose	Remotely from Textus Simplicior or Purnabhadra

Raju, Indian Fables		
p. 45	Iron-eating Mice (motif only)	No literary source
p. 78	Crows and Snake	A text which I have not yet seen
p. 82	Lion and Hare	Textus Simplicior or Kurmabhadra
p. 88	Heron and Crab	Any one of following: Sar., Tantrākhyāna, Textus Simplicior, Textus Ornatior, or KandD
Rouse, Talking Thrush		
pp. 21 and 199	Iron-eating Mice (motif only)	No literary source
pp. 53 and 203	Hamsa, Traveler, and Crow	Pañcākhyāna vārttika
pp. 85 and 206	Speaking Hole (motif only) belongs in this story but is not present	
pp. 130 & 212	Lion and Hare	Textus Simplicior or Kurmabhadra
pp. 166 and 215	Deer, Crow, and Jackal	Hitopadeça I, 2
pp. 170 and 215	Ape and Officious Bird	Hitopadeça III, 1
Sivasankaram, Telegu Folklore		
Ind.Ant.XXV,p.81	Pious Doves	In itself literary
Sheat, Fables and Folk-Tales from an Eastern Forest		
p. 18	Heron and Crab	Jataka 58
p. 28	Lion and Hare	Hikáyat Kalila dan Damina

Skeat, Fables and Folk-Tales from an Eastern Forest		
p. 30	Lion and Bull	Much changed form of KandD
Steele and Temple, Panjab Stories		
Ind.Ant.XII, p.177	Lion and Hare	Version 1 - KandD Version 2 - Textus Simplicior or Purnabhadra
Wide-Awake Stories		
p. 246	Speaking Mole (motif only)	No literary source
Steele, Kusa Jatakaya		
p. 250	Iron-eating Mice	Probably some Buddhist tale
p. 250	Brahman and Mongoose	Remotely from Textus Simplicior or Purnabhadra
p. 251	Baron and Crab	Jātaka 38
p. 253	Thousand-wit, Hundred-wit, and Single-wit	Remotely from Textus Simplicior V, 6, etc.
p. 254	Woman and Jackal	Jātaka, 374
p. 255	Cranes and Mongoose	Any South Indian version
Stokes, Indian Fairy Tales		
p. 31	Father of Somacarman (motif only)	No literary source

Swynnerton, Romantic Tales from the Panjab with Indian Nights' Entertainment		
p. 73	Too greedy Jackal	No literary source
p. 77	Iron-eating Mice (motif only)	No literary source
p. 144	Butter-blinded Brahman	Probably from Pañcākhyānavārttika
p. 154	Lion and Hare	Anvār-i Suhaili
p. 182	Father of Somaçarman (motif only)	No literary source
p. 283	Brahman, Goat, and Rogues	No literary source
p. 311	Iron-eating Mice (motif only)	No literary source
p. 404	Ass without Heart and Ears	Jainistic versions of Pañcatantra.
Taylor, Indian Folk-Tales		
Folk-lore VI, p. 403	Father of Somaçarman (motif only)	No literary source
Folk-Lore VII, p.88	Ape and Officious Bird	Textus Simplicior or Purnabhadra
Wood, In and Out of Chanda		
p. 53	Four Treasure-seekers	Tale is itself literary

CHAPTER III.

Discussion of folk stories under Literary Titles

The order in which the stories are treated is the order of the fables in the older Eastern versions of the Pañcatantra as given by Hertel in Das Pañcatantra,[1] p. 12 ff. The Hitopadeça stories which are not contained in that list are given in the usual order of Narāyaṇa's Hitopadeça.

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[1] J. Hertel. Das Pañcatantra. Seine Geschichte und seine Verbreitung. Leipzig and Berlin. Teubner. 1914.

THE LION AND THE BULL. The story of the friendly lion and bull set at variance by the jackals is the frame story of all versions of Pañcatantra, Book I. In the folklore it occurs in Parker's Village Folk-Tales of Ceylon, iii, p. 22; and Skeat's Fables and Folk-Tales from an Eastern Forest, p. 30.

Parker uniformly translates his Sinhalese literally, with the result that his translation is frequently unintelligible. This story, unfortunately, suffers thus. As far as I can make it out, it seems to be as follows: A jackal, seeing a lion and a bull friends, wishes to become a friend of them also, and asks the bull how he may accomplish his desire. The bull repels him. Actuated by the motive of revenge, he determines to bring about a quarrel between the two friends. He tells the lion that the bull claims superiority to him, and the bull that the lion intends to kill him by roaring at him. The bull attacks the lion, and they fight. The bull gores the lion to death, but the lion's roar kills the bull. The jackal eats from the mouths of the two dead animals, summoning others of his tribe to share the feast with him. This story is very different from the Pañcatantra tale in which two jackals, the ministers of the lion, first welcome the bull, and later, on account of jealousy, set the two fighting, with the result that the lion destroys the bull. It comes much nearer the Buddhist story of Jātaka 347, and Schiefner's Tibetan Tales (Ralston), p. 325. The Jātaka, of course, is the only one of these that can be the parent of the Sinhalese folk-tale. In some respects it differs from the oral tale. It goes thus: A cow and a lioness form a friendship. Their offspring wander about together. A forester reports this unusual occurrence to king Brahmadatta, who says that the friendship will continue only until a third animal appears. A jackal becomes the minister of these two, and determines to eat their flesh. He reports slander of one

against the other. The forester hastens to tell the king of the jackal's presence. The king comes on the scene just in time to find the delighted jackal eating the flesh of the two animals, who had destroyed each other. He utters gathas relative to the evil of listening to slander. It is, of course, possible that this is the progenitor of the folk-tale, but there are so many differences between the two that I prefer to leave the question open, trusting that some other version much nearer the oral tale will appear either in the Buddhist or Tamil literature.

The Malay tale of Skeat is a queer jumble. The mousedeer sets the Wild Bull of the Clearing and the Bull of the Young Bush to fighting by alleging that each has slandered the other. The Bull of the Clearing slays his rival. The mousedeer has watched the battle from a seat on a white-ant hill, and the ants have burrowed into him so that he cannot rise. The victorious bull scatters the ant-hill, and releases him. The mousedeer cuts the dead bull's throat, according to Muhammadan rites, and commences to flay the carcase. A tiger approaches, and asks for some of the meat (evidently thinking that the mousedeer has slain the bull). He obtains his request on condition that he assist in the flaying. Rain falls, and the mousedeer sends the tiger to cut boughs with which to make a shelter. The tiger tries to clamber upon a raft in a river; but the bank is so slippery and his shoulders so wet with blood that he does not succeed. Noticing the mousedeer quivering, he says, "What makes you shiver so?" The mousedeer replies ferociously, "I am quivering with anticipation". The tiger, fearing that the mousedeer means with anticipation of eating him, runs away. Since other Malay tales are descended from Semitic sources[1], and since this story itself contains strong Moslem tou shows Moslem infuences, such as the throat-cutting noted above, we may safely assume that it

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[1] See Sec. 18

gets into the folklore through the Malayan Hikāyat Kalila dan Damina. The lion and the bull have become in the folk treatment two bulls, by a process of assimilation. The account of their friendship has been omitted. The incident of the mousedeer getting stuck to the ant-hill is a touch of local humor. The rest of the story, the frightening of the strong tiger by the weak mousedeer, seems to be a reflection of Vyāghramāri motif,[1] which is found in unmistakable form in Skeat's collection, p. 45 ff.

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[1] Çukasaptati, T. Simpl.,42, T. Orn. 52; Nechschibi's Tuti-Nāmeh, xxx, 1; Turkish Tutih-Nāmeh (Rosen) ii, p. 136; Pañcâkhyānavārttika 2 (Hertel, Das Pañcatantra, p. 139, q. v. for other references); Dubois's Pantcha-Tantra, p.99; Julien's Les Avadanas, ii, p.146; Busk, Sagas from the Far East, pp. 204, 380; Frere, Old Deccan Days (2nd Ed.), p. 274; Stokes, Indian Faity Tales, p. 35; Day, Folk-Tales of Bengal, p.257; Campbell; Santal Folk-Tales, pp. 45, 49; Parker, Village Folk-Tales of Ceylon, i, p. 213; Phillips, Orientalist, i, p. 201; D. A. Jayawardana, Orientalist, iv, p. 79; S. J. Goonetilleke, Orientalist iv, p. 121; Steel and Temple, Wide-awake Stories, p. 142; Kingscote, Tales of the Sun, p. 98; Bompas, Folklore of the Santal Parganas, p. 339; O'Connor, Folk-Tales from Tibet, p. 76; McCulloch, Bengali Household Tales, p. 305; Wood, In and Out of Chanda, p. 59; Gordon, Indian Folk-Tales, p. 58; K. S. Mukharji, Indian Folk-Lore, p. 100; Smeaton, Loyal Karens of Burmah, p. 128; Cole, Ind. Ant. iv, p. 257.

UNCHASTE WEAVER'S WIFE. This story occurs in all the older versions of the Pancatantra as I,3c or 4c, except in Somadeva or Ksemendra. In the Hitopadeça it is II, 5b. It is the story of the weaver's wife discovered by her husband going to her lover, and tied to a post. While the weaver is asleep, the barber's wife, who acts as a procuress, releases her and takes her place. The husband awakes and adresses some words to his wife, as he supposes the barber's wife to be, but she does not reply. In anger he cuts off her nose. The real wife soon returns and exchanges places with her substitute. In the morning she makes a trick asseveration of truth by her chastity, calling upon the powers of Heaven to restore her nose to her if she be truly chaste. The man sees his wife with her nose which he thinks has been restored by virtue of her chastity, is convinced that he has misjudged her, and begs her pardon . At this point the Hitopadeça story ends, but the other versions tell how the barber's wife manages to fix the blame for the loss of her nose upon her husband[7].

In the folklore this story occurs in Bompas's Folklore of the Santal Parganas, [8] p.304. It is a part of a longer tale which is made up, like many other folk stories, of several small tales.[1] A faithless wife is found by her husband to be having illicit relations with a Jugi. He beats her. The Jugi hears the woman cry, and sends an old woman to summon her to him. The old woman takes the place of the wife, weeping and wailing in her stead, while the wife goes to the Jugi. The husband, enraged at his wife's noise, rushes out of the house, and cuts off her nose. When the wife returns to her place, she

[7] The first part of the story is an account of the husband's discovery of his wife's infidelity. He locks her out of the house. She throws a large stone into a pool of water. He hears the splash, thinks she is drowning herself, and rushes out to save her. She quickly slips into the house and locks out her husband. The next day he punishes her as told above.

complains of the false charge her husband has brought against her. She then calls him to come and see the miracle that has taken place. He finds her with her face whole, repents of his conduct, and has full faith in her virtue. From the fact that the folk-tale ends here , I conclude that it is derived from the Hitopadeça. Any Sanskrit or vernacular version current in Bengal may serve as its parent.

CROWS AND SNAKE. The story of the crows and the snake who devours their young is found in all the older versions of the Pañcatantra except that of Somadeva. It is Sār. I, 4 etc. The folklore has it in Ramaswami Raju's Indian Fables, p.78. A serpent eats the young of a raven. The raven offers the serpent a portion of her daily food to secure immunity for her offspring, but the snake rejects the bargain, disdaining the carrion on which the raven feeds. The raven steals a bracelet of the queen's from the palace, and drops it in the serpent's hole. As the servants dig for the bracelet, the snake attacks them, and they kill it.

In all literary versions except SP and Hitopadeça the male crow consults his wise friend, the jackal, who suggests to him the stratagem by which the snake is destroyed. Since the jackal is not mentioned in the folk-tale, we can limit our possible sources to the two versions noted. Both of these, though, differ from the oral fable in one point: in SP the crow steals the jewelry from a merchant's house, and in the Hitopadeça from among a prince's clothes on the bank of a river, while in the folk-tale it steals a queen's bracelet from a palace. In this respect the folk version agrees with Tantrākhyāyika. In no literary example of this tale have I found the crow endeavoring to make a bargain with the snake. This folk story either is descended from some literary form with which I am not familiar, or has been deliberately modified by Ramaswami Raju in the retelling so as to make a better story.

HERON AND CRAB. ~~The story of the~~ This story is Sār. I, 5, etc. The heron reports to ~~the~~ the fish that destruction threatens them. In response to their alarmed inquiries as to how they may be saved, he offers to carry them to another pool. They agree, and he takes them away one at a time, but not to another pond. Instead he goes to a tree with them and eats them. Not content with the fish he tries the same trick on a crab. The latter, though, sees through ~~his~~ the deceit, and cuts the heron's throat with his claws. This fable occurs in the folklore in Ramaswami Raju's Indian Fables, p. 88; Pantalu's Folklore of the Telegus, p. 72 (according to Hertel, Das Pañcatantra, p. 68), Ind. Ant. xxvi, p. 168; Steele's Kusa Jātakaya, p. 251; Parker's Village Folk-Tales of Ceylon, i, p. 342; Skeat's Fables and Folk-Tales from an Eastern Forest, p. 18.

The literary versions may be divided into two classes: (1) those in which all the fish in the pond are not eaten by the heron, but live to hear the crab tell the good news of the villain's destruction; and (2) those in which no mention is made of any fish surviving or of the crab returning to them. The first class includes Sār., Tantrākhyāna, Textus Simpl., Textus Orn., K and D; the second includes Somadeva, Kṣemendra, SP, Hitopadeça. Two other versions that enter into consideration here are distinguished by other characteristics: Jātaka 38 and Dubois's Pantcha-Tantra, p. 76 the heron prophecies a drouth and thus persuades the fish to leave their home; in the other versions the heron claims to have overheard fishermen planning to fish out the pond.

Ramaswami Raju's agrees with those in class (1) noted above. It is an abbreviation of some one of them,, just what one cannot be determined because Mr. Raju is unscientific enough not to give any indication as to what part of India his stories come from.

Pantalu's Telegu story belongs with Dubois's tale, mentioned above. They agree even so far as to specify the same length of time for the duration of the drouth prophesied, twelve years. The crab, though, is not spoken of in Pantalu's story. It ends with the wicked crane enjoying his unholy feast. The folk-tale is a descendent of the one translated by Dubois, in which, though, the point of the story, the punishment of the rascally crane, has been forgotten.

There are four Sinhalese folk versions of this tale, one in Steele's work and three in Parker's (see references above). For the sake of conveniece I refer to Parker's three variants as (1), (2), and (3). All of these go back to the Jātaka Story. In Steele, and Parker (1) and (2) it is stated that the pond in which the fish live is drying up , just as in the Pali tale. In Parker (1) the crane offers as an excuse to the fish for changing their home the small size of the hole in which they live. This is a folk substitution for the original which has been forgotten. Parker (1) is the only one of the four versions that retains the heron's claim that he is living an ascetic life. Parker (2) and (3) describe the sending of a scout by the fish to examine the new home. This incident is peculiar in the literary texts to the Jātaka, which describes the scout as large and one-eyed. This description is lacking in the oral tales. Parker (3) varies this point by having the heron devour the scout, instead of bringing him back to report. To excuse the failure of the scout to return, the heron says that the first fish is so happy in his new quarters that he refuses to leave the m. The correct conclusion of the tale, the killing of the heron by the crab is found only in Steele and Parker(1). In Parker (3) both animals perish, and in Parker (2)the heron kills the crab. This latter case shows how unintelligently the folk can treat a story. The moral has been entirely lost sight of. A composite of these four Sinhalese folk tales would give the Jātaka story nearly as in the Pāli.

There can be no doubt, then that it is their source[illegible].

The Malayan tale of Skeat is another child of the Jātaka. In it the pelican assures the fish that their pond is going to dry up; the fish send a scout to inspect the new pool. [illegible]

THE LION AND THE HARE. This story is Śār. I, 6, etc. The lion terrorizes the other animals of the forest by the indiscriminate slaughter he makes among them. They persuade him to cease on condition that they supply him with one of their number every day for his food. When it comes the hare's turn to be the lion's dinner, he plans to destroy the tyrant. He does not arrive in the lion's presence until very late, excusing himself by saying that another lion had detained him on the way. The first lion is very angry, and demands to be shown his rival. The hare tells him to look down a well. He does so, and mistakes his own reflection for the second lion, leaps at it, and is destroyed. This fable occurs in the folklore in Rousselet's Talking Thrush, p. 130; Frere's Old Deccan Days, (and ed.) p. 156; Pantalu's Folklore of the Telegus, p. 15, Ind. Ant. xxvi, p. 27; Butterworth's Zigzag Journeys in India, p. 16; Swynnerton's Romantic Tales from the Panjab with Indian Nights' Entertainment, p. 154; Ramaswami Raju's Indian Fables, p. 82; O'Connor's Folk-Tales from Tibet, p. 51; Parker's Village Folk-Tales of Ceylon, ii, p. 385; Skeat's Fables and Folk-Tales from an Eastern Forest, p. 28; Steel and Temple's Panjabi Tales, Ind. Ant. xii, p. 177 (2 versions); Dames's Balochi Tales, Folk-Lore Folk-Lore iii, p. 517.

The literary versions of this story naturally divide themselves into two classes: (1) those in which the hare says that he himself was appointed by the rest of the animals to be the lion's prey -- these include all Indian Pañcatantra books except those noted in the next class; (2) those in which the hare says he was sent with a second and fatter hare which was meant to be the lion's dinner but has been seized by the other lion -- these include KandD (all versions), Pañcākhyānavārttika 30, Pandja Tandaram (see Hertel, Das Pañcatantra, pp. 67 and 299), To class (2) belongs properly the story as told in the Jainistic Pañcatantra books, Textus Simplicior I, 8 and Purnabhadra I, 7. In these the hare says that he was sent in company with five other hares, evidently all to be eaten by the lion. The five are kept by the rival lion as hostages.

The folk stories are differentiated similarly. To class (1) belong these in Rouse's Talking Thrush, Frere's Old Deccan Days, Butterworth's Zigzag Journeys in India, Raju's Indian Fables, O'Connor's Folk-Tales from Tibet, Parker's Village Folk-Tales of Ceylon, Steel and Temple's Panjabi Stories,[2] Dames's Balochi Tales. To class (2) belong those in Pantalu's Folklore of the Telegus, Swynnerton's Romantic Tales from the Panjab with Indian Nights' Entertainment, and Skeat's Fables and Folk-Tales from an Eastern Forest. Steel and Temple's Panjabi Tales (1).

~~Rouse's tale may be a descendant of any of the literary versions contained in class (1) or else may be a version of the Hitopadeça, such as the Hindustani noted by De Sacy (see Hertel, Das Panchatantra, p. 65) is its source. The story is akin to the agreement between the animals described. The list is a dress used by the families' folklore appellations "Uncle".~~

Rouse's and Raju's stories are to all intents and purposes the same. The tyrant animal in Raju's tale is the tiger, which is interchangeable wiyh the lion in folklore, if for no other reason than that Sanskrit vyāghra (Hindustāni bāgh) may mean either animal. Except for the fact that the folk-tales make no mention of any other hares than the one clever hare, this tale would represent the version of Textus Simplicior or Purnabhadra in an abbreviated form. It cannot be from the Hitopadeça or any other version included in class (1), because it contains two details found in the Jainistic texts mentioned which do not appear in the ~~Hitopadeça~~ class (1): the hare says that the rival lion claims to be the real lord of the forest; and after the lion has been killed the other animals unite in singing the praises of their deliverer, the hare. These folk versions are either a working over of the Jainistic story by the folk in which the mention of the other hares has been omitted, of they are a they are popular forms of some literary version descendant of the Jainistic tale that omits this detail.

Dames's story has the same origin as the two just treated. It agrees very well with Raju's story except in these three points: the clever animal is a jackal, not a hare; the jackal does not say that the other tiger claims to be king, but merely remarks that another tiger has come into the country and is even now sitting at home after enjoying a jackal; after the jackal has destroyed the tiger, he is called to account by the other animals who sent him, at which time he tells how he killed the tiger.

Steel and Temple's second version also agrees well with Raju's tale except that the clever animal is a vixen, and that the vixen tells the tiger that a similar agrrement has been made by the animals with the tiger's brother. The tiger demands that the vixen show him his brother, and, of course, is shown his reflection in a well.

The Tibetan tale of O'Connor differs widely from all the other versions of it with which I am familiar. A hare is caught by a lion. He advises the lion to eat another and very large animal, larger even than the lion himself, and very dangerous, which lives in a water-tank. The lion compels the hare to lead him to this tank. On arriving there, goaded to fury by the cautions of the hare not to attack the ferocious beast in the tank, the lion leaps in and is drowned. The next day the hare tells the lionness that he has destroyed her mate. She chases him, and he leads her to a hole in the wall of an old castle, into which she rushes with so much momentum that she sticks there unable to get out, and eventually dies of starvation[1]. This is the literary story very much changed by folk treatment. Only the original motif is present.

[1] This manner of killing the lionness is found in Bompas's Folklore of the Santal Parganas, appendix, (Folklore of the Kolhan), p. 456, where a jackal accomplishes the ruin of a tiger in exactly the same way. It seems probable that this incident in the Tibetan tale is an addition taken by the folk story-teller from the incident-collection of his own mind.

Frere's and Butterworth's stories are identical, corresponding at times even in wording. They may be treated as one. The hero is a jackal. There is is no mention of an agreement between the lion and the rest of the animals. The story opens with a reign of terror in which the lion slays all the wild beasts of the forest except the two jackals. These elude him for some time, but are finally compelled to come to him. From then on the story is the same as that of Rouse or of Raju until the conclusion. Here the Frere-Butterworth tale tells how the jackals stoned the lion after he fell into the well. This folk-tale is a grandchild of the Jainistic texts, but through some version which I do not know. The stoning of the lion is found in the literature in Dubois's Pantcha-Tantra, p. 89 where all the animals roll large stones upon the lion. This latter version of the story is too far removed from the oral tale in other respects to be its source.

We now come to the treatment of the Parker version in class (2).

Parker's story is another familiar tale to which is appended the motif of the "lion and the hare". A bear finds a woman in the forest, and takes her to his cave. Her two brothers find her by following the sound of the crowing of a cock which she is raising. They take her away and the two children she has had by the bear. The bear follows them and asks the woman why she has left. She replies that a cleverer bear has called her. He wishes to see the cleverer bear, and she shows him his reflection in a well. He leaps at the reflection and is drowned. This is the story of the woman who marries a wild animal, and is afterwards rescued from him.[1] The narrator, though, has employed a new means of extricating the woman from the animals clutches.

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1 Cf. Parker, Village Folk-Tales of Ceylon, ii, p.388; Bompas, Folklore of the Santal Parganas, p. 154, appendix (Folklore of the Kolhan) p. 454; Kingscote, Tales of the Sun, p. 119.

We now turn to those stories which come under class (2). Swynnerton's tale conforms very closely to that of the KandD, and is probably descended from the Anvar-i Suhaili I, 14. The differences between the two are slight and only in matters of detail, for example, the villain is a tiger, not a lion, a difference, as I have shown above, that is no difference at all.

Pantalu's tale is also from the KandD, being a much abbreviated form. It cannot have any relationship with the Pañcākhyānavārttika 30, because in the latter no mention is made of the lion holding the hare in his arms as he looks at the reflection in the water. In the Telegu fable the clever animal is a fox. This version of the story has probably come into the Telugu country from the Northwest.

The story reported by Steel and Temple (1) is from the KandD, too; but its parentage is a little disguised. A tiger catches a jackal. The jackal says, "You had better kill that tiger yonder before you eat me, lest he hunt your forest while you sleep." When he shows the tiger his reflection in the water, the tiger hesitates to attack. The jackal says, "He has caught a fine, fat jackal, though." The tiger leaps in to the well and is drowned. The last remark of the jackal shows that this story once knew the incident of the second jackal (or hare). This, though, has been lost, and all we have left of it is the jackal's pointing out another of his own kind in the well. The folk story is much shortened in other respects, too, for example, by the omission of an account of an agreement between the tiger and the other animals.

The story from Malay in Skeat's work is also from the KandD through the Hikāyat Kalila dan Damina. The mousedeer, which is the clever animal in Malay stories, has not come himself to be eaten by the tiger, but apologizes to him with these words, "I could not bring you any of the other beasts because the way was blocked by a fat old tiger with a flying squirrel sitting astride its muzzle." When the tiger goes to look in the water, the flying squirrel, who has come with the mousedeer, sits

upon his muzzle, and the mousedeer upon his hindquarters. Of course the tiger sees their reflection too in the water, and thinks he sees others. This incident is a reminiscece of the second hare in KandD. This oral story is a poor illustration of a popular form current in Malay which is represented in the Tamil-Malayan Pandja Tandaram (see Hertel, Das Pañcatantra, pp. 67, 295, and 299). Thercit is told about a lion and a mousedeer, in a form which more nearly resembles that of the KandD. The story of the Hikāyat Kalila dan Damina has been modified by the folk, and in its modified form has been included in the Pandja Tandaram by Abdullah Bin Abdelkader.

GRATEFUL ANIMALS, UNGRATEFUL MAN. The earliest appearance of this story in the Pañcatantra cycle is Purṇabhadra I,9. A poor Brahman is driven from his home by his wife to secure means of sustenance for his family. He wanders into a wood, and while looking for water finds in a well a tiger, an ape, a snake, and a man. All these he rescues from the well, although the animals warn him against the perfidy of mankind in general and the danger of saving the goldsmith. On his way home the Brahman becomes hungry, thinks of the ape, and is provided with fruit by him. The tiger presents him with some jewels taken from a prince he has killed. The Brahman takes his gift to the goldsmith for appraisal. The goldsmith recognizes the jewelry as his own handiwork, and for the sake of a reward betrays the Brahman to the king as the murderer of the prince. While bound and waiting for death, the Brahman thinks of the snake. The grateful animal comes at once, and plans to save his former benefactor. He bites the king's chief wife, and she can be cured only when the Brahman strokes her with his hand. The truth then comes to light, the goldsmith is punished, and the Brahman is released and elevated to the position of minister.

This story continues with variations in later versions of the Pañcatantra which are dependent on Purṇabhadra (see Hertel, Das Pañcatantra, pp. 114, 135, 269, 305, 308, 322, and 343) . It occurs in KanID (see Hertel, op. cit. pp. 371 and 424). It is also found in the Buddhist literature -- Jātaka 73; Rasavāhini 4; Chavannes, Cinq Cents Contes et Apologues Chinois, I, p. 87; Schiefner, Tibetan Tales (Ralston), p. 309; Karmaçataka (see Benfey, Pantschatantra, I, pp. 195 and 208); and as a Buddhist story in Kathāsaritsāgara (Tawney's translation) II, p. 103.

In the folklore it occurs four times: Fleeson's Laos Folklore of Farther India, p. 95; Naṭesā Sāstrī's Folklore in Southern India I, p. 9 (also published in Ind. Ant. xiii, p. 256, and in Kingscote's Tales of the Sun, p. 11); Dompas's Folklore of the Santal Parganas, p. 292; and Barlow and McNair, Folk-Tales from the Indus Valley, Ind. Ant. xxix, p. 403 (also published in book form-- see Bibliography). Of these, two are not folklore but are translations of literature: Fleeson's and Naṭesā's stories. Miss Fleeson in a footnote says, that "This only of the Folk Tales has been written before. It is taken from an ancient temple book and is well-known in all the Laos country/." It need not, therefore, be discussed here.

Naṭesā is not so frank about his story. It is called "The Soothsayer's Son", and goes as follows: A soothsayer, on dying, recites the following Sanskrit verse as the fortune of his son Cañgādhara:

Janmāprabhṛti dāridryaṁ daśa varṣāṇi bandhanam
samudratire maraṇaṁ kiñcidbhogaṁ bhaviṣyati.

This would seem to mean "From birth poverty, ten years of imprisonment, death on the sea-shore, and then there will be some happiness." The son makes a pilgrimage to Benares. On his way he rescues from a well a tiger, a snake, and a rat, and in spite of the warnings of these animals a goldsmith. Ten years later on his way home from Benares, he comes to the same well. He thinks of the tiger, who comes to him with a crown taken from a king he has killed. The snake and rat also make him presents. He takes the crown to the goldsmith, who recognizes it and has him accused of the king's murder. He is thrown into prison for ten years', his only nourishment being what the rats bring him. Meanwhile the snakes and tigers play havoc with the lives of the subjects of the unjust king, who has thrown the Brahman into prison without proper investigation. While the people are dying in such numbers, the prisoner continually declares that if given the chance he can stop the ravages of the tigers and snakes. At last he is heard. He is released,

revives the dead, has his innocence recognized, and is promised the hand of the princess. The goldsmith is seized, but is generously pardoned by Gañgādhara. He then starts for home. Unwittingly he takes a road that goes by the side of the sea. He unexpectedly meets his brother, who has come to look for him. Excessive joy kills him. The brother entrusts the corpse to the care of Gaṇeśa. The Gaṇas, unable to resist the tempting delicacy, devour the corpse. When Gaṇeśa is called upon by the brother for the body, he cannot produce it. In response to the brother's taunts, however, he makes amends by restoring more than was given to him, and restores Gañgādhara to life. All live happily ever afterwards. The correct interpretation of the soothsayer's prophecy now appears. Kiñcid in the second line should be construed with maraṇam not bhogam, and the meaning of the whole verse is: "From birth poverty, ten years of imprisonment, by the seashore death for a little while, then there will be enjoyment." This story is clearly not folklore, but is a piece of Tamil literature, just as are others of Naṭeśā's stories[1]. The Sanskrit, not vernacular, verse, which is the thread that unites the various parts of the story, is sufficient to show the truth of this statement. When we consider also the ingenious trick of the second, and unexpected, interpretation of the verse[2], the literary character of the tale becomes still more evident. There is still the further testimony of the skilful way in which the story-teller has woven with the Pañcatantra story the additional story of the Gaṇas and the corpse. This latter has not come to my

[1] Cf. No. 13 in "Tales of the Sun", which is a translation of the sixteenth century Tamil Alakesa Kathā, word for word identical with The King and his four Ministers, an old Indian romance, with notes by W. A. Clouston, Madras, 1888. It is also found in Clouston's A Group of Eastern Romances, translated from the Persian, Tamil, and Urdu. Glasgow, Hodges and Co. 1889. See introduction, p. xxix, of last-mentioned work for a statement of the literary character of the Alakesa Kathā.

[2] The verse is very similar to verse 28 of Tantrākhyāyika (see H. Das Pañcatantra, p. 334)

notice anywhere else. The whole story as given by Naṭesā will, of course, be found in the Tamil literature when it is more fully exploited.[1]

We now come to the discussion of the stories that are really folklore The first of these is that of Bompas where it is part of a tale which is a short but confused union of with another story incident. Our part of the tale commences on page ~~299~~ 293. A ferryman walks in forbidden direction (South). He rescues successively a cow from a pit, a buffalo from a bog, and a man from a well. The latter, though, ungratefully pushes his rescuer down the very well from which he has just been lifted. The ferryman's wife eventually gets him out of the well, scolds him, and the couple leave the country. This version, with the successive, ~~not~~ rather than simultaneous, rescuing of those in trouble, comes closer to the Buddhist tale from Laos, reported by Miss Cleeson, than to any other form I have encountered.[2] It is a poor and abbreviated anecdote ~~here~~ here, severely mutialated, and with so many characteristics of the original omitted as to make it uninteresting except to show to what depths a good story can descend when it gets into the folklore. It is probably Buddhist in origin, but it is so much changed as to not to be traceable.

The story given by Barlow and ~~McNair~~ McNair is one of a series of anecdotes about Sakhi, the pious Mussalmān. Sakhi rescues a man, a jackal, and a snake from a well, although the two animals caution him against the ingratitude of the man. The snake rewards Sakhi by spitting up a lump of gold for him, and pointing out to him herbs of wonderful medicinal value. The rescued man, who is a prince, on arrival at a city

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[1] This story and that in SP$_{15A}$ appear to be cousins. In Naṭesā's tale the goldsmith is called svarṇataskara (gold-thief); in SP$_5$ he is called svarṇāpahariṇa (gold-thief). These are the only places where I have found the goldsmith called "gold-thief". SP$_5$ is influenced by Tamil literature (see Hertel, Das Pañcatantra, p. 304).

[2] It is worthy of remark here that many other Santāl tales show a close resemblance to Buddhist stories.

demands the gold as his own, and has Sakhi brought before the judge. The latter orders him to be sewn up in a raw calfskin and exposed to the sun as a thief. The king of the country becomes afflicted with a terrible disease. Sakhi cures him by means of the herbs which the snake gave him. He then recieves the usual half of the kingdom and the hand of the princess. Nothing more is said of the ungrateful man. The jackal afterwards shows his gratitude to Sakhi by giving him a beautiful flower from the place where the Panj Pir have been praying.

This, too, is a much mutialated form of the story. Many important details are omitted. As striking as any of the omissions is the failure of the story to say that the disease of the king which Sakhi cures is brought upon him by the unjust treatment that has been administered to Sakhi. Of course a form of the story so poor as this is the result of popular mishandling. It has no good literary parallel. From the fact that it is so thoroughly Muhammedan in many of its details, we may safely assume that it comes from a Mahommedan source such as KanID.

THE LOUSE AND THE FLEA. This story occurs from earliest times in the Pañcatantra,—Śār. I, 7, etc. A louse inhabits the bed of a King. A flea comes there and insists on remaining in spite of the remonstrances of the louse. The flea nips the King so hard that he feels the bite. The bed is searched, the flea escapes, but the louse is found and killed. In the folklore, this story appears in Parker's Village Folk-Tales of Ceylon, III, p. 30, with a bug (bed-bug, cimex lectularius?) playing the part of the flea. The folk version is the descendent of Textus Simplicior. Purṇabhadra's story is too fulsome to be considered as an ancestor of the oral tale, for it says that the louse dwelt in the king's bed with all her descendents and gives other details of which no trace is found in the story from Ceylon. The Kathāsaritsāgara, Bṛhatkathāmañjari, and Southern Pañcatantra versions are not full enough; for they do not contain the flea's argument that he has tasted the blood of all sorts of people, but never of a king, and he is determined to try it, no matter what its flavor. Textus Simplicior, I, 9, is neither too full nor too brief. Some Southern Indian rescension, which has its parent in Textus Simplicior, must be the source of our folktale, say perhaps Dharmapaṇḍita's Sanskrit Pañcatantra (see Hertel, Das Pañcatantra, p. 308.)

BLUE JACKAL. This story is Sar. I, 8, etc., Hitopadeça III, 6. In the folklore it is found in Dracott's Simla Village Tales, p. 198, and Knowles's Folk-Tales of Kashmir, p. 260.

Miss Dracott's story is as follows: A jackal has the habit of going to a village every evening. One evening he puts his head in a vessel of indigo. On returning to the jungle his handsome appearance so charms the other animals that they make him their king. At first the king keeps near him the jackals, and his howling at night is unnoticed. One day, though, he becomes angry at some young jackals, and turns them all out. That night, when he howls, his true jackal nature is recognized, and the other animals drive him out. This is a popular version of Nechschibi's Tutinameh xxxii, 1, (probably through the Hindu Tota Kahani) differing from it only in slight details. One of these is that the Persian makes the jackal king of his own species before he becomes king of the rest of the animals. The oral tale does not tell us this, but there seems to be a reminiscene of it in the statement that he kept the jackals near him. The Persian says that the king dismissed the jackals from his presence because he was ashamed of them; the oral tale says he dismissed them because he was angry with some young jackals.

Although Knowles's tale has something in common with the story of the Blue Jackal, it is properly another fable, of which a better illustration is given in Swynnerton's Romantic Tales from the Panjab with Indian Nights' Entertainment, p. 313. In the latter story some jackals find a bundle of papers, which suggest to them the election of a lambardar. The fortunate (?) candidate is provided with the papers as evidence of his authority, and a basket is tied to his tail in lieu of a crown. Suddenly dogs attack the jackals. They all flee to their holes, but the lambardar's decoration prevents him from entering his, and the dogs catch and kill him. The point of the story is to show the perils that are attached to honor, and this

same point is made in the Kashmiri tale of Knowles. The latter is rather different from the former and not so good. It is, in brief, as follows: All the animals had their respective kings. The jackals also elected one, choosing an old jackal, who "by way of distinction allowed his fur to be dyed blue, and an old broken winnowing fan to be fastened around his neck." One day a tiger came upon the king and many of his subjects. All escaped but His Majesty, who was caught unable to get through the narrow entrance to his cave on account of the winnowing around his neck. The tiger tied him by a rope in his cave. Eventually the jackal escaped, but when his former subjects wanted him to assume his former position, he declined to encounter for the second time the risks attendant upon the honor. Knowles's tale is clearly a poorly told version of the story given by Swynnerton. It shows how a storyteller who remembers only the theme and some of the incidents of a story supplies the missing details from his imagination or his general stock of folk-tale incidents. The narrator has added to the story of the jackal as lambardar the incident of the jackal dyed blue, using it, though, in a very secondary and superficial way.

See 22

THE STRANDBIRD AND THE SEA. The story of the Strandbird and the Sea appears in all the Pañcatantra collections, Sār.I, 10, etc. In the folklore it is found only once, Manwaring's Marathi Proverbs, proverb 297, p. 41. The folktale is as follows:

The eggs of a titve (Skt. tittibha) are washed away by the sea. When the sea will not return them, the bird attempts to empty it by flinging aside the water with her beak. Her mate helps her. Nārad, the god of quarrels, becomes acquainted with the situation, and instigates the eagle (Garuḍa?) to help the titves. The eagle with his army of birds unites with the strandbirds. The fish fear that the sea will be dried up, and appeal to Viṣṇu. He adjusts matters.

No Pañcatantra version to which I have access agrees in all important points with this tale, although Purṇabhadra's story comes closest to it. These differences, however, are to be found in his tale: (1) The tittibhas enlist the aid of all the birds against the sea; (2) they endeavor to fill the sea, not to empty it; (3) a wise haṁsa, not Nārada, advises them to appeal to Garuḍa; (4) Garuḍa induces Viṣṇu to coerce the sea, and the fish do not beg him to settle matters. The first difference could very well be an omission in the tradition of the tale, but the other points of disagreement betoken either a very wide divergence in the oral transmission of the story from the form it had into its parent literary state, or descent from some later version of the Pañcatantra tale.

Nirmala Pāṭhaka's Old Marathi rescension can not claim the fatherhood of the folktale, for in its story no mention is made of Visnu (Hertel, Das Pancatantra, p. 277.) Other versions from the Marathi section of India are not accessible to me, and I am, therefore, unable to decide the immediate ancestry of this tale.

See 23

THE HAMSAS AND THE TORTOISE. Both of the two occurrences in the folklore of the story of the Hamsas and the Tortoise are from Ceylon: H. A. Pieris in The Orientalist, I, p. 134, and Parker, Village Folktales of Ceylon, I, p. 234. The story is found in the Pañcatantra from the earliest times, Śār. I, 11, etc., but only the Southern version of Dubois's Pantcha-Tantra, p. 109, need be considered here, since both of the stories mentioned are allied to it. The characteristic feature of this version of the literary tale and the two folktales is that a fox (or jackal), not people, makes the remark that induces the tortoise to speak and therefore to fall, and immediately pounces upon the poor creature to eat him. The hard shell of the tortoise, though, baffles him; and at his victim's own suggestion he carries him to the water, to soften him, keeping a paw upon his back while submerged so that he may not escape. After soaking a while, the tortoise says that he is all soft except the spot on which the jackal's foot is resting. The jackal lifts his foot, and the tortoise slips away to safety. There are a number of points of difference between the various versions. Dubois calls the birds eagles, while the folktales call them cranes[1] and storks. The former give no reason for the desire of the birds to leave their original home; but the

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1 - Parker, Village Folktales of Ceylon, I, p. 249, calls attention to the fact that the animals named by Pieris "fox" and "crane" are not found in Ceylon. Whether or not Pieris has mistranslated his animals' names can not be told; but if his designations are correct, they show this story to be nearer some mainland version than Parker's. The two stories, though, are the same.

folktales both state that the cause for making the change of residence is a drought which has dried up the water in the pond where the tortoise lives; and in a variant of Parker's the drought is said to have lasted seven years. Dubois's tale claims a friendship of long standing between the three animals, Parker's only proximity of residence, and Pieris's no more than a chance meeting at the time of trouble. The speeches of the jackal also vary in the three versions. These matters of difference are sufficient to show that Dubois's tale can not be regarded as the parent of the folktales. All three evidently point to a form of the story native to Southern India as such, which is yet to appear in the vernacular literature.[1]

In Pieris's tale the fox in an effort to recover the escaped tortoise seizes a Kokatiya yam that was floating on the water. In Parker's story the jackal takes hold of the turtle's leg, but is tricked into letting it go and seizing instead of it a Ketala (= Kekatiya?) root. At this point Pieris's story ends; but Parker's continues with a long account of the efforts of all the jackals to

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1 - The Buddhist stories - Jataka, No. 215; C avannes, 500 Contes, vol.I, p. 404 and vol. II, p. 340 and p. 430; Julien, Les Avadanas, vol. I, p. 71 - are not similar to this version, and exclude the possibility that this form is peculiarly Buddhist.

to get revenge on all the turtles, and their final discomfiture. The Ketala root trick of Parker is probably the original of the incident in the other tales, for the same trick occurs frequently in the folktales (Frere, Old Deccan Days, p. 279; Gordon, Indian Folktales, p. 67; Steel and Temple, Wideawake Stories, p. 245; Parker, Village Folktales of Ceylon, I, p. 381.) As Parker justly remarks, his story should end here. The rest of the tale is another trick showing the superior cleverness of the turtle.

Sec. 24

THE THREE FISH. This story occurs in Mahābharata, XII, 137 (Roy's Translation 12, p. 432); Hitopadeśa, IV, 2; Śār. I 12; etc. In the folklore it is found in Pantaluṣṭi Folklore of the Telegus No. 37, p. 80 (according to Hertel, Das Pañcatantra, p. 68), but as No. 38 in Ind. Ant. XXVI, p. 224.

The folktale is as follows: Three fish live in a lake. One of these notices that the water is drying up, and advises his companions to leave lest they all be caught by fishermen, but they refuse to go. He himself leaves. Later fishermen catch the two other fish. One "plays possum" and jumps back into the water as soon as the fishers turn their backs, but the other makes a great commotion and is killed.

In all the literary versions the Anāgatavidhātṛ hears fishermen planning to draw the lake and advises flight. This incident evidently has been forgotten in the popular telling where Anāgatavidhātṛ predicts danger, without being directly confronted by it. With the exception of this point, the oral tale agrees closely enough with anyone of the literary versions to be derived from it, except from Textus Simplicior, where both Anāgatavidhātṛ and Pratyupannamati leave before the fishermen commence their labors, and the Mahābhārata where the second fish bites the string on which the dead fish are slung as though he were himself dead and had been hanged there too.

Sec. 2

THE SPARROW AND THE ELEPHANT. This story is [illegible], Textus Simplicior I, 15, Purnabhadra I, 18. It is found in the folklore in Parker's Village Folk-Tales of Ceylon II, p. 445f, with a variant on p. 447. According to the literary types of the story, an elephant destroys the nest and eggs of a sparrow. The latter summons to her aid a bird with a sharp bill who plucks out the elephant's eyes, a fly that lays eggs in its eyesockets (or a bee that hums in its ears), and a frog that lures the thirsty elephant to a ditch into which it falls, eventually to die. The oral story is a poor and confu confused representation of the literary tales. As given by Parker it goes thus: A lark lays her eggs on a path (cf. Dubois, Pantcha-Tantra,[1] p. 85). An elephant steps on the eggs and breaks them to pie pieces.[2] She gets promises of assistance from a frog, a crow, and a bee. The frog jumps into a steep ditch and croaks. The elephant goes there to drink, falls into the ditch, and cannot escape.[3] The crow pecks out its eyes, The bee beats its head, and it dies. As can be easily seen, the order of incidents in the oral story is illogical. The logical order is that of the literary originals -- the crow first blinds the elephant , then the gadfly (instead of the bee) buzzes at its ear, and finally the frog deceives it injured as it is and maddened by the gadfly.

The popular tale seems to be a corrup-

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[1] In Jātaka 357 there is an introductory incident. A king elephant, the Bodhisat, protects a quail and her offspring from 80,000 elephants. A rogue elephant, following the herd, destroys the quail's family, and is itself later destroyed by the sparrow and her allies.

[2] In Parker's variant the nest with two young ones falls on the path. This variation seems to be purely local; for I have not seen it elsewhere.

[3] The ditch is found in all the older Pañcatantra stories. In Dubois it is a well into which the elephant falls. According to the Jataka the frog lures it to step over the edge of a precipice.

tion of Jātaka 357 and some Tamil story which is a close relative of that translated by Dubois.

The variant mentioned by Parker agrees, as far as can be judged from the remarks he makes about it, with Jātaka 357, the order of attack by the ~~birds~~ animals apparently being correct.

APE AND OFFICIOUS BIRD. This story is Textus Simplicior I, 18 and IV, 12; Purnabhadra IV, 9; Hitopadeça III, 1. It is not to be confused with Textus Simplicior I, 17; Purnabhadra I, 25. The latter is similar the story "Unwelcome Advice." It is similar to the former in some respects, but is by no means by the same as it, as Hertel might lead the unwary to think in his Das Pañcatantra, pp. 41, 322. The story of "The Ape and the officious Bird" goes thus: During a rain storm a bird sits unwet in her nest watching a monkey shiver. She twits him about his inability to build himself a house, although equipped with hands like those of a man, while she has made herself a comfortable home with her bill. For these ill-advised remarks the monkey tears her nest to pieces.

This fable occurs in the folklore in Dracott's Simla Village Tales, p. 2; Rouse's Talking Thrush, pp. 170 and 215; Parker's Village Folk-Tales of Ceylon, p. 247; and Taylor's Indian Folk-Tales, Folk-Lore vii, p. 88.

Miss Dracott's tale may be descended from any one of the literary versions, for it has omitted all the details that distinguish any one version from the rest.

Rouse's story itself shows to be descended from the Hitopadeça. It says that the bird's nest was built in a semal (silkcotton) tree, the very tree (çālmalī) that is mentioned in the in Narāyana's Hitopadeça. All the other Pañcatantra versions that may have penetrated to this part of India either do not designate the kind of tree or call it a çamī tree. The Hitopadeça does not specify the kind of bird, but Rouse's story makes it a crow. If the story were descended from Textus Simplicior or Purnabhadra, it could not call the bird a crow, for in those texts the bird is named Sūcīmukha (Needle-mouth), and is said to have

a hanging nest. This description would naturally suggest some sort of bird like an oriole, or weaverbird, or bottle bird.[1]

Miss Taylor's tale shows clearly that its source is the version of Textus Simplicior or Purnabhadra, for it specifically mentions the bird as a bottle bird

The Sinhalese story follows the story of Textus Simplicior up to the point where the bird's nest is destroyed. Then the bird (a weaverbird, ploceus baya) institutes proceedings against the monkey, appealing to the king -- monkey-king, Parker guesses. The monkey is about to be sentenced to punishment, when he directs the maharaja's attention to a Jāk fruitwhich he has brought as a bribe. He is dismissed, and the bird is rebuked. The original of this Sinhalese tale is a Tamil story translated by E. J. Robinson in his Tales and Poems of South India, p. 309, culled from what literary source is not stated, but probably from the Kathāmanjari or Kathācintāmani. The bird is the "hanging-nest bird"(weaverbird). After her nest is destroyed she goes to the judge of the country -- we see now that Parker's guess of monkey-king is wrong. At first, as in the Sinhalese oral tale, he is favorably disposed to the bird; but when the monkey says, "My Lord, you should look before and behind when speaking" (Parker, "Then the monkey said, 'The action is coming to an end. Will the Maharaja be pleased to look behind me?'") the judge sees a Jāk fruit, and decides in favor of the monkey, administering to the bird a rather long rebuke, shortened in Parker.

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[1] The weaverbird or some bird that makes a similar nest is probably the bird about which this story is properly told. In the Siamese (Bastian in Or. und Occ. iii, p. 486), and in the Laotian (Brengues in JA 1908, xi p. 384), the bird is a weaverbird,probabsuggested by Textus Simplicior, etc. In the Pāli texts it is called siṅgila (Jātaka 321, and Dhm. Comm., Norman's edition, ii, p. 22). This Konow (JPTS, 1909, lexicon of Pali words beginning with "S") translates etymologically "a kind of horned bird." Whatever the exvalue of siṅgila may be linguistically, the bird itself seems, after looking at these other texts, to be a weaverbird, a bottle bird, or some other bird that weaves or sews its nest.

DUṢṬABUDDHI AND ABUDDHI. The story of the two men, one honest and the other dishonest, who bury their money under a tree, is found in all the older versions of the Pañcatantra, Śār. I, 15, etc. The dishonest man steals the money, accuses the honest (generally simpleminded) man of the crime, and calls upon the tree as a witness, having previously concealed his father there to play the part of the genius of the tree, and give testimony for him. The father is "smoked out" and Duṣṭabuddhi's trickery is disclosed. In the folklore it occurs in Pantalus' Folklore of the Pantalus, No. XI, p. 27 (according to Hertel, Das Pañcatantra, p. 68,) and Ind. Ant. XXVI, p. 55; and in Fleeson's Laos Folklore of Farther India, p. 108.

The literary versions of this story may be divided into four classes:

(1) Judge smokes out the villain's father. Father dies. (Somadeva, Old Syriac, later Syriac.)

(2) Judge smokes out the villain's father. Father does not die. (Anvār-i Suhaili; Hümāyun-nāmeh.)

(3) Honest man smokes out villain's father. Father dies. (SP, Śār., Kṣemendra, Textus Simplicior.)

(4) Honest man smokes out villain's father. Father does not die. (Jātaka 98, Purṇabhadra, Cukasaptati.)

Pantalus' story has the characteristics of the first class. The Syriac versions say that the two men found the money; the Kathāsaritsāgara that they obtained it by trading. The Telegu tale agrees in this point with the Kathāsarit-

sagara. In the Syriac the honest man is a simpleton, corresponding to Abuddhi of Tantrākhyāyika, etc; Somadeva calls him Dharmabuddhi. Pantalu's names for the two men are Durbuddhi and Subuddhi, which represent Somedeva's names better than do the Semitic names. The Kathāsaritsāgara is the only version in which the father does not propose any objection to his son's rascally plans. Pantalu's story agrees in this point. The Telegu tale, therefore, must be descended from that in the Kathāsaritsāgara, probably through some other literary collection that has taken the story into the Telegu country.

The Laos tale collected by Miss Fleeson has the characteristics of the third class; but is very different from any literary version I know. A widow has taught her son and nephew the art of roguery. The two boys divide their gains equally; but the woman is dissatisfied with this arrangement. She tells the boys to make an offering to a spirit in a hollow tree before making the division, and conceals herself there to play the part of the spirit. She instruct them to make the division thus: To the widow's son two parts; to the nephew one part. The nephew is enraged, and sets fire to the tree. Although he recognizes his aunt's voice calling for mercy, he will not own it, and she is burnt up with the tree. I have seen no literary version in which the mother of one of the disputants hides in the tree, or in which the parent is the one who plans to get more than the just share of the money for the son. The oral tale is a version somewhat mangled in its handling by the folk. Its antecedent is probably contained in the literature of Laos or the adjacent country.

Sec. 28

THE CRANES AND THE MONGOOSE. This story is almost universal in the Pañcatantra collection, Śār. I, 16, etc. It is found in the folklore in Ceylon: T. Steele's Kusa Jātakaya, p. 255. A family of cranes live in a tree. A cobra living in an ant-hill at the foot of the tree eats some of their eggs. The cranes attract a mongoose there to kill the cobra, by strewing fish from his home to the ant-hill. The mongoose kills the snake, but also eats the young cranes. In all the literary versions in which the mongoose eats the young of the cranes,[1] he is advised by a crab what stratagem to employ, with the exception of the Hitopadeça, where another crane gives the advice. Although the folktale gives us to understand that the cranes were the authors of the scheme they used, the fact that no literary version of the Hitopadeça is found in either Tamil or Malayalam country, causes me to discard it as the source of this oral tale. I do not know the story in Pāli literature, and I am therefore forced to conclude that it is a child of some version of the Pañcatantra. It does not occur in Dubois's Pantcha-Tantra, but it is found in SP, I; 15; SP$ I, 52; Graul's Tamil version, Dharmapandita I, 24. Some one of these is probably the parent of the folk story. Aside from the failure to make the crab the originator of the plan to kill the snake, the folktale has only one other striking difference: no mention is

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1 - In Somadeva's version and the Old Syriac, the mongoose eats only the snake and its brood.

made of the mongoose's killing the snake. This omission, though, is purely careless, due evidently to the story-teller's haste to arrive at the unexpected outcome of the crane's revenge, that is, the destruction of his own offspring whom he was endeavoring to preserve.

S sc. 29

IRON-EATING MICE. This story is nearly universal in the Pañcatantra cycle, Śār. I, 17, etc. It occurs also in Jātaka 218; Śukasaptati Simplicior 39; Kathāmanjari (among tales about Mariyāthay-Rāman), as given in E. J. Robinson's Tales and Poems of South India, p. 281. The story is constant in all these citations, the differences between the various versions being slight. A merchant goes on a journey, entrusting his iron balances to a friend. When he returns, the friend tells him that mice have eaten up his balances. The wronged merchant pretends to believe this statement. He goes for a bath, and asks his friend to send his son to him with the bathing appurtenances. When the boy comes, he hides him, and tells the father that a hawk has carried him away. The dishonest man sees that he has been beaten at his own game, restores the weights, and gets back his son.

The motif of this story occurs frequently in the folklore, although the story itself is rare. The story is found in Caneshji Jethabhai's Indian Folklore, p. 30; a very near approach to the story is the tale given by O'Connor in his Folk-Tales from Tibet, p. 23; and by Steele in his Kusa Jātakaya, p. 250;. The other occurrences of this motif of one dishoest absurdity rebuked by another are: Rouse, Talking Thrush, pp. 21, 199; Swynnerton, Romantic Tales from the Panjab with Indian Nights' Entertainment, pp. 77, 311; Parker, Village Folk-Tales of Ceylon, I, p. 228; Ramaswami Raju, Indian Fables, p. 45; Bompas, Folklore of the Santal Parganas, p. 49; D'Penha, Folklore of the Salsette, Ind. Ant. XX xxiii, p.136; Haughton, Sport and Folklore in the Himalayas, p. 294.

Jethabhai's story is as follows: A bania leaves kankodi, soap, and iron with a merchant to sell. When he returns for his money, the merchant says that worms have carried off the kankodi, the soap

has rotted, and mice have eaten the iron. The bania kidnaps the merchant's daughter as soon as he gets a chance, and tells him that a kite has carried her away. The merchant complains to the Kazi. The bania then states his case, and as soon as he has obtained redress he restores the girl to her father. This version of the story, which may itself be literary,[1] is an amplification of the tale as given in Çukasaptati Simplicior, for that is the only Jainistic version in which the offended party carries off the child without having it bring him bathing appurtenances. The iron of the original fable has been increased by the addition of kaṅkoḍi and soap; and instead of a boy it is a girl that is kidnapped. No version of the KandD can be the parent of this tale because in none of them is there an appeal to the Kazi.

Among the rest of the occurrences of this motif, the nearest approach to the literary stories is is the Tibetan tale of O'Connor. A man leaves a bag of gold-dust in the care of a friend. The friend changes it for sand, and says that it has turned to this. The dishonest man himself soon goes on a journey, and entrusts his son to the other man. The latter at once gets a monkey, and teaches it to say, "Worthy father, I am turned into this."[2] An adjustment is then arranged. In the Sinhalese story of Steele it is a gold pumpkin

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[1] W. Crooke says that Jethabhai'S work is a translation of a Gujerati school book (Folk-Lore xv, p. 368).

[2] In Nechschibi's Tutinameh, story 3, a similar trick is used by a carpenter who has been cheated by a goldsmith. The carpenter trains a two bear cubs to get their food from the sleeve s of a long coat on a wooden image he has made which exactly resembles the goldsmith. At the proper time he takes away the goldsmith's boys and substitutes the bears. This same story is found in Wood's In and Out of Chanda, p 48, where it is either a translation or paraphrase of the Tutinameh story, probably as given in Totā Kahāni.

which is alleged to have turned to brass. The trick with the monkey is used, but the monkey is not taught to say anything. These are the only two illustrations of this variation of the story of the "Iron-eating Mice." They are widely separated geographically, but it is significant that they both occur in Buddhist countries. The source of the story is probably to be found in the Buddhist literatures.

The other occurrences of this motif are not traceable in the literature. They are analyzed in the following table.

Reference	Claim of dishonest man	Absurd counter-claim that shows falsity of dishonest man's claim.
Rouse	Mill has given birth to a horse.	Jackal says he is sleepy from staying awake all night. The water was on fire, and he was engaged in putting out the blaze with grass etc.
Swynnerton, p. 311	Ditto.	Ditto.
Parker	Ditto.	Ditto.
Raju	Tree has eaten horse	Ditto. (Fox in place of jackal).
Swynnerton, p.77.	Crow claims swan's mate as his.	Ditto.
Bompas	Bullock has had calf.[1]	Ditto.
D'Penha	When two sparrows quarrel, king says that chicks shall go with cock. Later when there is a dispute as to the ownership of a foal he says it shall go with the dam (because thus it becomes his property). Rebuked by girl, he orders her to bring bullock's milk.	Girl claims that clothes she is washing were used by her father in giving birth to a child.[1]
Haughton	Bibbal is asked by Akbar to bring him bullock's milk.	Ditto. (Girl is Pirbal's daughter).

(Footnote to preceding page)

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[1] These two incidents are paralleled in the Mahosadha Jātaka (Jāt.) (Jātaka 546), test 13 (Cambridge translation vi, p. 167). The royal bull was fed until his belly swelled up. Then people were ordered to deliver him of his calf or pay a fine. Mahosadha sends a man to the king asking him for help in delivering his son, who has been in labor for seven days.

Sec. 30

THE CROW, THE RAT, THE TORTOISE, AND THE DEER. This story is regularly the framestory of Pañcatantra, Book II, and Hitopadeça, Book I. In the folklore it occurs in Pantalu's Folklore of the Telegus, No. 41, p. 105 (according to Hertel, Das Pañcatantra, p. 67,) but as No. 42 in Ind. Ant. XXVIII, p.155; and in Parker's Village Folk-Tales of Ceylon, III, p. 5.

Pantalu's story is the entire second book of the Hitopadeça, with the substitutions of SP framestory for Hitopadeça framestory, SP II, 2 (Unhusked Seasame for Husked Seasame) for Hitopadeça I, 5 (Wife, Lover and Old Husband,) and SP II, 4 (Citrāñga's story) for ~~Hit.~~ Hitopadeça I, 7 and 8 (Rājput, Merchant's Wife and Merchant; and Elephant and Jackal.) This, of course, can not possibly be an oral folktale. It must be an English translation of a Telegu version of the first book of the Hitopadeça. The story is considerably abbreviated; the Sanskrit names appear to be "Teleguized"; in some cases the characters are misnamed, such as the story of the Deer, the Crow, and the Jackal, in which the Jackal, who in the Sanskrit versions is called Ksudrabuddhi is given the Crow's name, Subuddhi; and there are places where either the Telegu text mistranslates the Sanskrit, or Pantalu mistranslates the Telegu.

Parker gives what he considers to be three popular versions of the same story. Version (1) is really a composite of Hitopadeça I, 2(the Deer, the Crow, and the Jackal), and Jātaka, 206(the Kuruñgamiga Jātaka). Version (2) is Hitopadeça I, 2; and version (3) is made up of Hitopadeça I, frame story, and

Hitopadeça I, 2. Version (2) will not be discussed here, but will be treated in its proper place as Hitopadeça I, 2. See

That the other versions are descendents of the Hitopadeça, rather than the Pañcatantra, is proved by the face that the story of the Deer, the Crow, and the Jackal, which is firmly bound up with the framestory of Pañcatantra, Book II and Hitopadeça Book I, in the two folk versions, does not occur in the Pañcatantra.

Version (3) should be treated first. It is as follows: A rat is keeping the precepts (of Buddha.) He is joined by a turtle, they by a deer, next by a crow, and finally by a jackal, the last two having been received with suspicion. All of them keep the precepts. The deer eats corn in a Gamarāṭa's field. The jackal betrays him. The Gamarāṭa sets a noose and catches the deer. The rat gnaws him loose. The deer lies down as though dead, with the crow perched on his back. When the Gamarāṭa approaches the deer, he leaps up and flees. The Gamarāṭa strikes the jackal with his axe and kills him. This story must be Hitopadeça I, framestory from the point where the crow, the mouse, the deer, and the turtle are represented as friends. It is then suddenly associated with the fable of the Deer, the Crow, and the Jackal, (Hito. Gadeça I, 2,) which latter ultimately completely crowds out the first part of the story, and when it is ended there is no return to the first part. This union of the two stories into one has not been for the best interests of either story. As in the Hitopadeça.

framestory it is the mouse that does the gnawing, although in the literary text he gnaws the bowstring with which the turtle is bound, not the deer. The mouse is obviously the one to do the cutting. No mention is made of an appeal to the jackal; this incident has been forgotten in popular transmission. After the deer has once been freed, instead of fleeing as he naturally should, the story, now completely turned to Hitopadeça, I, 2, makes him "play possum", although the motive for doing so is no longer present. The jackal is killed intentionally by the Gamarāja, instead of accidentally as in the Hitopadeça. The strong Buddhist expression of"keeping the precepts" is quite in place in this story, which is essentially Buddhist in tone. When it is told by a Buddhist it is only natural that it should say that these faithful animals, which in the allied Kurungamiga Jātaka are good Buddhists, observe the religious laws.

Version 1 is as follows: In a time of drought a deer had a drinking place. He shows this successively to a crow, a woodpecker, a turtle, and a jackal, making friends of them all. A Vaedda hunter sets a deerhide noose to catch the deer. The deer is caught. The other animals ask the jackal to gnaw the thong, but he refuses, making the lame excuse that his teeth shake. He lies down contemplating a meal of the deer's stomach, when the hunter shall kill him. The turtle bites the leather, but his progress is slow. At dawn the Vaedda starts out to see the deer, but is twice delayed by the woodpecker who makes evil omens. The hunter hangs his packet of rice on a tree and

approaches the deer with his axe. The crow tears the rice packet every time the Vaedda goes toward the deer. At last he throws his axe at the crow. The crow dodges the missile which hits the jackal and kills it. The deer breaks (the part of) the thong (not yet gnawed through by the turtle,) and escapes. The hunter leaves disappointed. This is Hitopadeça I, 2, the Deer, the Crow and the Jackal, combined with the Kuruñgamiga Jātaka, (Jātaka, 206) in which the animals are a deer, a turtle, and a woodpecker. The Kuruñgamiga Jātaka is the only form of this story in which the turtle gnaws the deer loose, and the woodpecker goes to make bad omens for the hunter. In the Jātaka also the deer breaks the remaining uncut portion of his bond and escapes. The duty of the crow is subverted from aiding in the deception of the deer's death to delaying the hunter from approaching the deer. Hitopadeça I, 2, now obtains control of the story, the jackal is killed, and the capture and rescue of the turtle as in the Jataka ~~is~~ are omitted.

TOO GREEDY JACKAL. This fable is Śār. II, 3, etc. In the folklore it occurs in Swynnerton's Romantic Tales from the Panjab with Indian Nights' Entertainment, p. 73.

In the literary texts, with the exception of Hitopadeça, and Textus Simplicior and Purṇabhadra, the story is briefly as follows A hunter kills a deer. As he is carrying it off, he meets a wild boar. He kills it, but it kills him too. A jackal (Kan D wolf) finds all three bodies lying together, and rejoices in the abundance of food. First, though, he will eat the bow-string. When he bites this through, the bow unbends, strikes him in the stomach, rips him up, and kills him. In the Hitopadeça, the boar falls on a snake as he is dying and kills it. In the two Jainistic versions mentioned the deer is not present.

Swynnerton's tale goes thus: A hunter (Mirshikāri) kills a buck. As he leans over with his knife in his mouth to wipe his hands on the grass, a snake bites him. The knife drops from his mouth, and cuts the snake in two. He himself soon dies from the poison. The doe now appears. She sees her mate dead, and throws herself upon his horns, ripping up her belly, and destroying two unborn kids with herself. A jackal comes up, sees the array of dead bodies, and thanks Heaven for the feast. He thinks Mirshikāri only asleep, though, and plans to steal away his bow-string so that the hunter may not shoot him when he awakes. The string is too tough to be chewed, for it is made of wire, but he finally succeeds in slipping it from the bow. The rebound of the bow kills him.

This folk-story is an extension of the ~~classic~~ literary tales, but cannot be connected with any with which I am familiar; the points of disagreement are too many and too great.

Sec. 52

WAR OF THE CROWS AND THE OWLS. The War of the Crows and the Owls forms the framestory of Book III of the Pañcatantra. It occurs in the folklore in Parker's Village Folk-Tales of Ceylon, II, p. 448. The crows and the owls live together in a cave. The owls have the habit of eating the crows at night. The crows go away, therefore, but leave behind one of their number whom they have plucked. He makes friends with the owls, offering to show them where the crows have gone, when his feathers shall grow again. In the evening he complains of cold, and asks for firewood. The owls bring quantities of it which they pile on both sides of the door-way. The crow ignites this, and burns the owls to death. He then joins his friends.

This version does not agree with any other I know. It is widely different from Dubois's story, in which the motive actuating the crows to destroy the owls is the plan of the owl king to become king of all the birds - a reflex action on that version of the old story of the birds selecting a king (see Bär. III, 2, etc.; Jātaka 270.) The story in the Kathāsarit-sāgara (Tawney's translation) vol. II, p. 64, comes nearer to the folktale than any other I know. There are these points of difference, though. Only the owls live in the cave; the crows have their home in a banyan tree. (The literary prototype of the folktale probably shows this difference also.) The crow has the firewood brought to the cave of the owls not to keep him warm, but to serve as a fortification against the crows.

He is assisted by the rest of the crows in destroying the owls.

I think it scarcely likely that the Kathāsaritsāgara is the source of this tale. Tamil literature should contain its parent, say in the Kathimanjari or Kathācintāmaṇi, with the contents of which two works I am almost totally unacquainted.

Sec 33

ASS IN LION'S SKIN. This story in Śār. III, 1; Textus Simplicior IV, 5; Pūrṇabhadra IV, 7; Hitopadeça III, 2; but is not found in the KandD. In the folklore it occurs in a story from Chitral, given by J. Davidson, Ind. Ant. XXIX, p.250.

The folktale goes thus: A washerman used to turn his ass loose in people's gardens to graze. These would beat it and chase it away. One day he chanced upon a tiger's skin. He clothed the ass in it and sent it in a garden with instructions to keep quiet. It is taken for a tiger. One evening the owner of the field sees it, thinks it a tiger, and climbs a tree. Soon another ass brays. The first ass brays also, is recognized and beaten.

This oral tale is descended from the Persian Tutinâmeh, XXXII, 2,[1] That is the only version[2] in which it is not lust for a she-ass that induces the ass to bray, and in which the owner of the garden climbs a tree to escape the supposed tiger.[3] The Turkish differs from this story in making the owner of the ass a ruined merchant, while the folktale calls him washerman. Probably in the Persian he is a washerman, as in the original of the Persian, Textus Simplicior and Pūrnabhadra.

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1 - Unfortunately, I have no account of the story there, but am compelled to trust that the Turkish translation of the Persian (Rosen, Tuti-nâmeh II, p. 149) represents the Persian.

2 - Excepting Jātaka 189, which is too remote geographically to have anything to do with this folk version, and also differs from it in other respects.

3 - Lion in Rosen's Tuti-Nâmeh, lion and tiger are interchangeable in folklore.

THE ELEPHANTS AND THE HARES. This story is Śār.III, 3, etc., Hitopadeça, III, 3. In the folklore it is found in Pantalu's Folklore of the Telegus, No. 35, p. 74, (according to Hertel, Das Pañcatantra, p. 68) as No. 36 in Ind. Ant.XXVI, p. 108. The Telegu tale differs from all the literary versions in this respect: The hare tells the elephants that the lake from which they have been drinking is used by the Moon-god as a place in which to sport with his wives. He is angry at the annoyance the elephants have caused him by using the pond. In all the other versions except the Semitic, the Moon-god is angry with the elephants for killing the hares who are under his especial protection. In the Semitic versions, the offense is that the elephants trusting in their own might, have wantonly desecrated the lake. The Telegu tale can not, therefore, be descended from the familiar literary versions. It is possible that it itself like others of Pantalu's, is in reality a piece of literature and is not folklore. The Sanskrit name of the lake, Candrapushkārani, which is different from any other name given to the lake, is a strong piece of evidence in support of this theory.

BRAHMAN, GOAT, AND ROGUES. This story is Śār. III, 5, etc. The literary tales are of four types: (1) the Brahman is met by one rogue who tells him that his goat is a dog, then by two rogues who repeat this assertion, and then by three -- Śār., Somadeva, and Kṣemendra; (2) the Brahman is met by one rogue who tells him that his goat is a dog, then by a second, and finally by a third-- SP, Hitopadeça; (3) a number of rogues accost the Brahman one after another while he is in the same place, each one making a remark that presupposes the goat to be a dog; (4) the Brahman is met by a rogue who speaks of his goat as a dog, by a second who speaks of it as a calf, and by a third who speaks of it as an ass. He thinks it a Rākṣasa assuming these various forms, and throws it away -- Textus Simplicior et Ornatior.

In the folklore it is found in Parker's Village Folk-Tales of Ceylon, III, p. 200; Pantalu's Folklore of the Telegus, story 29, p. 61 (according to Hertel, Das Pañcatantra, p. 68), but as story 30 in Ind. Ant. xxvi, p. 138; and Swynnerton's Romantic Tales from the Panjab with Indian Nights' Entertainment, p. 283.

Parker's story is as follows: A poor man wishes to sell a calf. Three rogues ask him to give (sell) them the goat. He says that the animal is a bull; but when they pretend anger at him for endeavoring to make them believe that a goat is a calf he becomes convinced that he is mistaken, and parts with the calf for a goat's price. This differs from any version I have seen in the literature, the most noticeable difference being that the victim sells the animal. He does not throw it away. Other differences are minor: the deceived man is not a religious person; the animal is a calf alleged to be a goat, not a goat alleged to be a dog; the three men approach their victim together not one at a time. This story probably has no basis in the literature. It is purely a popular presentation of the motif.

The story in Swynnerton's collection comes closer to the Sinhalese oral tale than to any literary version that I have, because the thought of a holy man being defiled by contact with a dog is absent from it . It is one of a group of anecdotes about Alphū and his foolish brother Sharphū. Alphū asks Sharphū, "Where is the bullock I sent you for?" "I looked for a bullock all over the country," answers Sharphū, "and as I could not find one, I bought a buffalo instead. As I passed through a certain village, some fellows cried out, 'Hi, sir, where did you bring that fighting ram from?' As the whole of them averred that it was a fighting ram, I left it with them, for I thought to myself, 'My brother was angry with me before ..... and now, if I take him this buffalo, and it turns out to be a fighting ram, he will be still more angry.' " This story cannot be identified with any that is found in the literature.

Pantalu's tale runs thus: A Brahman buys four or five goats for a sacrifice. Four Sudras wish to get them. One of them approaches him and says, "Why are you carrying a number of mad dogs?" The Brahman pays no attention to him. A second approaches and repeats the question, warning him not to let the mad dogs bite him. The Brahman begins to doubt his own senses. A third now comes up, and scolds him for letting loose a number of mad dogs upon the highway. The Brahman, convinced that his goats really are mad dogs, is about to unloose them, when the fourth Sudra steps up to him, and persuades him to tie them to a tree lest they bite people. This is an extension of the version of class (3) which ee is found in KandD. The Anvar-i Suhaili probably is the starting point of Pantalu's tale, for it is more likely to have penetrated into Southern India than any other KandD text. In it the religious man is deceived by four rogues as in the Telegu. They all approach him successively, and by their remarks cause him to believe that his sheep (or "goat" as Eastwick says the Persian may mean) is a dog. He lets it go, and runs after the man who sold it to him to obtain redress. Pantalu's tale has varied the Persian, but is undoubtedly from it indirectly.

THE PIOUS DOVES. This story is found in Pūrṇabhadra III, 8. It is taken from the Mahābhārata Parva XII (Çanti Parva), 143 (Protap Chandra Roy's translation, XXII (1), p. 481.) T. Sivasankaram gives a translation of it from the Telegu, calling it "Telegu Folklore", Ind. Ant. XXXV, p. 31. It is not folklore, though. The diction of the story, and its close correspondence with the prototypes of it mentioned above, including as it does the moralizings of the original, which are too long for preservation in the popular mind, show that the Telegu story is either an excerpt from some Telegu version of the Pañcatantra (see Hertel, Das Pañcatantra, p. 292, for references to such,) or is a Telegu literary translation of the Mahābhārata tale.

KING ŚIVI. This story is found in Śār. p. III, 8; Dubois, Pantcha-Tantra, p. 173; Kathāsaritsāgara (Tawney) I, p. 45; Mahābhārata, III, 130 f. and 197 (Roy's translation, pp. 393 and 596,); and in many Buddhist texts. In the folk-lore it occurs in Pantalu's Folklore of the Telegus, No. 39, p. 84, (according to Hertel, Das Pañcatantra, p. 68,) but as No. 40 in Ind. Ant. XXVI, p. 304.

Pantalu's text is as follows: King Sibi was the best of the kings of Nishada. To test his virtue, Devendra, in the form of a hawk, pursues Agni, who has changed himself into a dove. The dove comes to Sibi asking protection. The hawk demands the dove as his lawful sustenance. The king offers an equal portion of his own flesh in place of the dove. The king puts the dove in one pan of the scales, and cuts off flesh to equal the weight of the bird, but the more he puts into the pan, the heavier the dove weighs down the other, until at last Sibi offers his whole body. Delighted with his virtue, the hawk and dove reveal themselves, confer boons upon him, and return to their home. This is a descendant, probably through some intermediary, of the Mahābhārata story, which is the only one in which the two gods are Indra and Agni,[1] specifically from the second occurrence (i.e., Mahābhārata III, 197) where the hero is Śivi, son of Uśinara, whereas in Mahābhārata III, 130, the hero is Uśinara.

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1 - In Śār. and Kathāsaritsāgara the gods are Indra and Dharma, in Dubois, Indra assumes the form of a falcon and pursues a real dove.

PRINCE WITH SNAKE IN HIS THROAT. This story occurs only in the Jainistic Pañcatantra literature. Purṇabhadra, III, 11; Pañcākhyānavārttika, 3, (Hertel, Das Pañcatantra, p. 125); Nirmala Pāṭhaka III, 4 (Ibid., p. 278);[1] Meghavijaya, III, 12. A king's son wastes away on account of the presence of a snake in his body. He wanders away to a strange city where he dwells as a beggar in a temple. In that city is a king whose two daughters greet him, one with the words, "Be victorious king by your own might", the other with the words, "Rejoice in what fate gives you". The king in anger at the second girl has her married to the beggar in the temple. They journey to a strange land. The wife goes to the bazaar to buy provisions, while her husband sleeps. When she returns, she finds the snake out of her husband's throat conversing with another snake on an anthill, who guards treasures. The second one says that the first can be killed by a certain food composed of several ingredients; the first says that the second can be killed by hot oil and water. The wife uses the means against the snakes that they have themselves suggested, and frees her husband from his trouble, while at the same time she obtains the treasures in the anthill. In Pañcākhyānavārttika it is the king's minister who relieves the king, and in Nirmala Pāṭhaka

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1 - Related to this story, but another tale, is that of the queen with a snake in her belly that kills the successive husbands in the first night of marriage. The snake is finally destroyed by the hero. Cf. Dey's Folk-Tales of Bengal, p. 100; Knowles, Folk-Tales of Kashmir (2nd ed.) p. 40; Taw-Sein Ko, Ind. Ant. XVIII, p. 273; F. A. Kadia, Ind. Ant. XVIII, p. 24.

the king's chief wife. In neither of these two stories does the incident occur of the king and his two daughters.

In the folklore this story is found twice, in both cases in stories that are of Jainistic descent, and are of Raja Vikram. These are Dracott's Simla Village Tales, p. 120, and Frere's Old Deccan Days, (2nd ed.) p. 117. Miss Dracott's tale is nearer the original than Miss Frere's. A king drives out his daughter who says her good luck is due to her own destiny,[1] and marries her to the poorest wretch in his kingdom. This happens to be Vikrama in disguise. From then on the story is as in Durṇabhadra, until the end, where the wife's return home and the justification of her, are dealt with at greater length than in the Pañcatantra. This is more like Meghavijaya's version than any other.

The story in Old Deccan Days is one of a group woven around the name of Vikrama, including a parakāyapraveca (entry into another person's body) story, and the Parrot's Revenge. Vicrama and his minister Butti are wandering around the country. While Vicrama is asleep one day a cobra crawls down his throat. In the course of his travels as a poor man, Vicrama is chosen by the Princess Baccoulee at her svayaṁvara.

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1 - A familiar turn of the idea of karma, cf. Sinclair's Deccan Nursery Tales, p. 69.

The couple are driven away by the father of the princess. The conversation between the two snakes soon follows, but the means of killing both is by smoking them out.

It is significant that these stories are both about Vikrama, the hero par excellence of Jainistic literature, although in the Pancatantra cycle they are not told about him. Either they are descendents of some literary collection of the adventures of Vikrama, or they are popular extensions of the adventures of Vikrama in which the folk have attached to the name of their hero stories which were familiar to them from other sources.

Sec. 39

MOUNTAIN WILL WED MOUSE. This story is very old, being Śār., III, 9, etc. A Brahman catches a mouse dropped by a falcon. He changes it into a girl, and adopts her as his daughter. When the time comes to marry her, he wishes to give her to the mightiest being. He offers her to the sun, who says the cloud is mightier than he; the cloud sends him to the wind; the wind to the mountain; and the mountain to the mice who burrow in it. The girl is restored to her original mouse condition, therefore, and married to one of her own kind. The story occurs in Parker's Village Folk-Tales of Ceylon, II, p. 425. Bompas's Folklore of the Santal Parganas, p. 168; and Hutton's Folk-Tales of the Angāmi Nāgas of Assam, Folk-lore XXVI, p.494.

Parker's tale, taken all in all, is far removed in the matter of details from any other version with which I am familiar. A Brahman reared a kitten. He offered it (not metamorphosed) successively to the sun, the rain-cloud, the wind cloud, the ground ant-hill, the bull, the leopard, and finally to the cat. By the law of the substitution of an opposite we can understand how a kitten has become the object of the Brahman's care, instead of a mouse. It is not hard, either, to imagine that the metamorphosis of the animal into a girl should be forgotten in the oral tradition. The addition of the ground ant-hill, the bull and the leopard is to be understood as the fruit of a fertile imagination on the part of a story-teller. The kitten, of course, must be married to a cat. The leopard is the creature which would naturally recognize the cat as a superior, because, to the popular mind, the cat was the leopard's preceptor

(see Parker's tale, also his notes.) The changes from the Pancatantra can all be understood; but the literary archetype of this folk version has not come to my hands, and I can not pretend to identify it. It is probably descended from some Tamil tale, but I hardly think it likely that any literary story agreeing very closely with it will be found.

With the Santal story, though, matters are different. There are very few changes from the literary original. The tale opens with the proud parents of a Musahar (a very low caste) girl desirous of marrying her. Although the story does not contain the preliminary incident of the metamorphosis of a mouse into the girl, and in fact no indication is given that she was once a mouse, it is significant that the real mouse character of the girl should leave an undeniable trace in the caste to which she is said to belong; Musahars live by digging out rats.

The parents try the Sun God, the cloud, the wind, the mountain and the ground rat, who refers them to the Musahars. They finally marry their daughter to one of their own caste. Except for the difference noted, this folktale agrees with all the older Indian and Semitic versions of the tale. The literary stories are all so similar that no one can be selected as the parent of our folktale.

The Assamese tale shows its secondary quality very clearly. It has suffered from the omission of a number of incidents that inhere in all the literary versions of the story. The whole fable is directed to showing how a greedy man was dis-

appointed. A man catches a rat and puts it in a box. When he gets home he finds the rat has turned into a girl. He wishes to marry her to the richest man of the world, so that he too may be rich. He goes to the chief. The chief says that the water is superior to him, because it carries him away in its flood. The water sends him to the wind, which blows it into waves. The wind sends him to the mountain which resists it; and the mountain sends him to the rat which burrows in it. When he gets home discouraged, he finds the girl has been changed again to a rat. This is a descendent of any literary version you may choose, provided of course that version has had any means of getting into Assam. The chief takes the place occupied by the Sun in the literary original. This is the only form I know in which the water is one of the parties applied to by the man who wants to marry off the girl. Generally, the cloud, the ~~course~~ source of water, is the next thing after the sun to which the girl is offered. Although the folktale says the man wishes to marry the girl to the richest man in the world, not the strongest as in the literature it reverts to its literary prototype by having each character appealed to name the next one as the strongest, not the richest.

Sec. 40

SPEAKING HOLE. This story occurs in Textus Simplicior, III, 4 (or 5), Purṇabhadra III, 15. A related story is Sār. B III, 11. A jackal sees a lion's footprints leading to his cave. He calls out to the cave, and bluffs the lion who is concealed there, waiting to seize him, into answering for the cave. He runs away. In the folklore this motif occurs in Frere's Old Deccan Days, (2nd ed.), p. 282; O'Connor's Folk-Tales from Tibet, p. 145, a story published by C. H. Damant, Ind. Ant. III, p. 10; Steele and Temple's Wide-Awake Stories, p. 246. It belongs also in Rouse's Talking Thrush, FF[illegible] 85 and 206, but has oddly enough been omitted there.[1]

This motif is a genuine piece of folk property, and does not need the literature to act as its source. When told orally, it is found in connection with the stories of the enmity between the monkey and jackal on one side, and the crocodile or tortoise on the other. Since none of the folk stories can be traced back to literary prototypes, I do not discuss them here.

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1 - In this occurrence of the motif, the jackal sees the tortoise's footprints leading to his den. He piles dry leaves at the mouth of his cave, ignites them, and so kills the tortoise. In Old Deccan Days the same incident occurs between the jackal and the alligator, but in that instance the jackal makes the alligator call to him as though speaking for the cave before he burns him up. In the Talking Thrush story this last incident has been omitted by some chance. In another telling of that tale, it would probably appear.

Closely related to this motif is the trick practised by the jackal upon the alligator or crocodile or tortoise, who pretends to be dead. The jackal says, "Dead crocodiles always wag their tails". Then the crocodile wags his tail and the jackal runs away. This motif is found in two Sinhalese stories; W Goonetilleke, Orientalist, II, p. 47 and Parker's Village Folk-Tales of Ceylon, I, p. 380; and Steel and Temple's Wide-Awake Stories, p.246. An interesting variant is found in Gordon's Indian Folk-Tales, p. 67. The god Mahādeo takes the place of the alligator in the war with the jackal, always getting worsted as does the alligator. Mahādeo pretends to be dead. The jackal says that a corpse recently dead passes flatus, and this corpse had passed none. Mahādeo allows gas to escape, and the jackal runs off saying, "Oh! you are no corpse, and you will not deceive me". None of these incidents also is found in the literature. They are all of purely independent folk existence.

BUTTER-BLINDED BRAHMAN. This story occurs first in Purṇabhadra III, 17; Pañcākhyānavārttika 28; (Hertel, Das Pañcatantra, p. 134) Nirmala Pāṭhaka III, 11; Meghavijaya III, 16; Çukasaptati Orn. 12. An adulterous wife daily makes offerings to a goddess that her husband may become blind. One day her husband conceals himself behind the image of the goddess, hears his wife's unholy prayer, and answers, as though he were the goddess speaking, saying that her wish may be accomplished by feeding her husband delicacies. She does so, and the man pretends to be blind. The woman's lover comes frequently to visit her, until one day the husband seizes him and kills him, then cuts off his wife's nose and drives her away.

This tale is found in the folklore in Parker's Village Folk-Tales of Ceylon, III, p. 212; Swynnerton's Romantic Tales from the Panjab with Indian Night's Entertainment, p.145; Bompas's Folklore of the Santal Parganas, Appendix, Folklore of the Kolhan, p. 482. All these oral stories differ in details from the literary antecedents, containing generally additions to the literary story. They come nearer, though, to the Pañcākhyānavārttika story (and, I suppose, therefore, to that of Çukasaptati Ornatior, which I have never seen) than to any other. This version ends with the husband throwing the corpse of his wife's paramour in the street. In Swynnerton's tale the husband carries off the lover in a mat and ultimately shows him to another man whose wife also was adulterous. The two paramours are spared, and the husbands

liken their condition to that of Raja Rasalu, who is also cuckold. The Sinhalese and Santal tales both continue the story beyond the point where the husband kills the lover. Various people get the corpse in turn, and in turn pass it on to someone else, each person endeavoring to get rid of the body and the blame for killing the man, which is naturally attached to the possession of the body.[1]

It is probable that these stories are all descended from the Śaṅcākhyānavārttika and Çukasaptati ornation (?); but this supposition cannot be supported by the evidence of literary occurrences in forms corresponding to the folk versions.

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1 - For this motif compare the story of the Hunchback in 1001 Nights.

The THE WISE HAMSA AND THE BIRDCATCHER. This story Śār. III, 11 and 13; Kṣemendra III, 11; Purṇabhadra I, 19; Meghavijaya I,21; Nirmala Pāṭhaka III, 7 (see Hertel, Das Pañcatantra, p. 279); Pañcākhyānavārttika 9 (see Hertel, Ibid.); Çukasaptati 66 . A related story is SP§ I, 38 and 44; and Paksi Pakaranam 7 (see Hertel, Das Pañcatantra, pp . 349 and 354). The folklore has it twice: Frere's Old Deccan Days, p. 104; and Parker's Village Folk-Tales of Ceylon, I, p. 224. Both of these oral tales are composites of the two literary tales mentioned above.

Purnabhadra's story is as follows: A hamsa family live in a fig tree. There is a liana climbing up the tree trunk. An old hamsa urges the rest of the birds to cut off the climber, lest it work them harm, but they pay no attention to him. A hunter climbs the tree by means of the liana, and sets snares for them in the birds' nests. They are caught. Their release is obtained through the advice of the old hamsa. All pretend to be dead. The hunter throws them on the ground , and when the last of them has been thrown down, they all fly up and escape. In the Pañcākhyānavārttika the birds are 500 Bhārandas and the climbing plant is a bamboo. As the hunter is about to throw down the last bird, he drops his axe. The birds think that the sound of the axe as it hits the ground is the sound of the body of the last of their number as it strikes the earth, and they all fly away, leaving the last bird in the hunter's possession. He is about to kill him when he is restrained by the bird itself, at whose advice he sells it to the king's physician. The bird cures the king's illness by applications of its ordure. It later escapes. This is the form of the story that acts as a source for Nechschibi's Tutinameh V,1, and through it to the Turkish Tutih-Nameh (Rosen I, p. 128), and to the Hindi Totā Kahāni,, In the Tutinameh books the birds are parrots. Nir-

mala Pāṭnaka's story is nearly the same as that in the Pañcākhyānavārttika, except that the kind of bird is not specified, and the escape of the bird is told more fully and with new incidents.

The story in SPs I, 44 is short. On a mountain dwells a flock of haṁsas. A crow asked for refuge one night. At first he is refused, but later he is allowed to stay. In his excrement is a nyagrodha (banyan) seed. This grows to a tree, from which a root drops to the ground. A hunter climbs up this root, and kills the haṁsas.

Frere's tale is a part of a long account of the wanderings of Vikrama. He has learnt the art of parakāyapraveśa (entering into another person's body), and in the body of a parrot becomes king of 1000 other parrots, who all roost in a large banyan tree. A hunter used to try to catch these birds, but the trunk of the tree is so large and slippery that he cannot climb it One rainy day the parrots return to their tree to find 1000 crows there. Vikrama advises his followers to drive away the intruders lest the seeds in their bills drop to earth and spring up into climbers around the trunk of the tree by which the hunter may ascend to the parrots' nests. His flock pay no heed to him. Vikrama's prophecy is fulfilled, and the birds are caught by snares. The story then proceeds as in the Pañcākhyānavārttika, all of the parrots escaping except the last which is Vikrama. The hunter is going to kill him, but is stopped by Vikrama and persuaded to sell him in the bazaar for 1000 gold mohurs. The At this point the oral tale ceases to resemble this Pañcākhyānavārttika story and turns into the story of the Parrot's Revenge, Pañcākhyānavārttika 43 (see Hertel, Das Pañcatantra, p. 151, and note at end of story for referenced to other occurrences of it). It can be easily seen that Frere's tale combines Pañcakhyanavarttika 9 and Sp SPs I, 44, although probably using some other version of the latter. The whole oral tale in which this story occurs is a popular version of the

adventures of Vikrama, and perhaps has a literary antecedent which gives the various anecdotes as given there. The nearest approach to it that I know is a summary by Anaryan (ps. for F. F. Arbuthnot) on p. 131 ff. of his Early Ideas of an English translation by Ragoba Koraba[1], of Bombay, of a Prākrit poem[1] by Hurridas (Haridas?) consisting of the adventures of Vikrama.

Parker's story is similar to that of Frere's, although it makes no mention of one of the birds being a man in disguise. It is only one crow that comes to the roosting-place of the parrots. The birds are caught in a net, not by snares. All of them escape. Here the story ends. This form is a blend of SP 1, 38 and 44, and Purṇabhadra I, 19 (not Pañcākhyānavārttika 9). It perhaps has a literary antecedent which is the source of Pañcākhyānavārttika 9, Nirmala Pāṭhaka III, 7, and Frere's story.

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[1] I can find out nothing more about these works.

Sec. 43

THE APE AND THE CROCODILE. This story is the frame story of Pañcatantra, Bk. IV. A monkey and a crocodile are friends. The crocodile's wife, moved by jealousy, persuades her husband to attempt to get the monkey's heart. He persuades the monkey to visit his home, and when he gets him in the middle of the stream, announces his purpose. The quick-witted monkey escapes by telling the crocodile that his heart is on shore, and persuading him to return for it. In the folklore it is found in O'Connor's Folk-Tales from Tibet, p. 141; Maxwell's In Malay Forests, p. 75

In all the literary versions, including the Jātaka book and the Çukasaptati, the villain is a crocodile, dolphin, or makara, except in the Semitic versions; Chavannes, 500 Contes et Apologues Chinois, I, p. 120; and Tantrākhyāna, where it is a tortoise. This latter animal is the one mentioned in the Tibetan tale. Since the story in Chavannes's collection says that the tortoise wanted the monkey's liver, we can eliminate it from our possible sources of the folktale. Either of the other two, though, may be considered in that capacity. The Tantrākhyāna, coming as it does from Nepal, on account of its geographical proximity to the home of the oral tale, seems to be the parent, or at least nearest relative, of it. Unfortunately, I have not the text of this literary story to see how nearly it actually does approach the folk-tale. This latter has undoubtedly suffered a good deal in popular handling, too. The most striking bit of mistreatment is the change of the monkey's excuse for being returned to land. He does not delude the tortoise into thinking that he has left his heart

behind in the tree; but he tells the tortoise to set him ashore so that he may ask other monkeys also to constitute their hearts for the curing of Mrs. Tortoise.

The Malay tale, on the other hand, belongs to the first of these stories. A crocodile's wife is sick, and can be cured only by eating a monkey's heart. The crocodile leaves the sea, ascends a river, and meets a monkey, who claims to be the wisest doctor on earth, and agrees to visit the crocodile's wife to cure her. He mounts on the back of the crocodile, who swims down to the sea with him. Then the crocodile announces his fell purpose to the monkey. The monkey does not appear alarmed, but assures the crocodile that he has left his heart behind on a tree, and persuades the crocodile to return for it. Once again on shore, he abuses the crocodile. This version seems to be descended from Jātaka 206 (Sum̐sumāra Jātaka), with some changes. There the female crocodile has a pregnancy-longing (dohalam) for the heart of the monkey. The male crocodile entices him to ride on his back by promising to put him ashore on the other side of the Ganges where there is much fine fruit. The Malayan variation here of the monkey's skill as a doctor seems to be a purely local touch. The Jātaka mentions the kind of tree on which the monkey's heart is hung as a fig-tree, whose clusters of fruit may well represent a heart in appearance. The folktale has omitted this detail.

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1 - In the folklore there is a large number of tales devoted to the enmities of the monkey or jackal and the crocodile or tortoise. These stories include the "speaking hole" motif, the "you have caught a root not my leg" motif, and the story of the jackal as matchmaker for his duped enemy. The "speaking hole" anecdotes are included in this paper (See 40). The other incidents will be treated by me in later papers.

THE ASS WITHOUT HEART AND EARS. The story of the ass without ears and heart occurs in the Pañcatantra collections from the earliest times, Sār. IV, 1, etc. In the folklore it is found in Swynnerton's Romantic Tales from the Panjāb with Indian Nights' Entertainment, p. 404; Parker's Village Folk-Tales of Ceylon I, p. 359 (2 versions), Christian's Behar Proverbs, p. 62.

A lion sends his follower, a jackal, to entice an ass to him, so that he may eat its heart and ears. The jackal brings the ass, the lion leaps at him, but fails to kill him, and the ass escapes. The jackal beguiles the ass into coming again. This time the lion kills him. He goes away to bathe, leaving the jackal to guard the corpse. The jackal eats the ears and heart of the ass. When the lion misses these, the jackal says that the ass had neither ears nor heart; for if he had possessed them he would never have returned to danger after once escaping it.

This story has two markedly separate versions. In the Tantrākhyāyika, Southern Pañcatantra, Kṣemendra's Kathāmañjari, and the Semitic versions, the lion is stated to be suffering from a disease (generally said to be scabs) to cure which he needs the ears and heart of an ass. In Textus Simplicior and Purṇabhadra, he is said to have been injured in a fight with an elephant. This differentiation fixes the status of Swynnerton's tale at once; for in it a tiger (who, as frequently, is substituted for the lion) is suffering from the injury of a broken leg, which he received in combat with an

elephant. The rest of the folktale is not as good as its antecedent. The Pañcatantra story says that the ass is enticed to new grounds by the jackal not by the attraction of good grazing alone, but more particularly by the appeal the jackal makes to his proverbial lecherousness. He is assured that female asses are awaiting there; and, when the jackal urges him to return after his escape from the lion's attack, he does it by assuring him that the blow the lion gave him was in reality an exhibition of affection on the part of a she ass who was anxious to embrace him. This part of the story has evidently been forgotten in the popular tradition, and the storyteller has been compelled to resort to a makeshift. The jackal tells the ass that he saw only the appearance of a tiger, not a real one, and backs his statement by saying that a fat creature like himself could not live with so dangerous a beast. The rest of the folk story, although briefer than the literary version, is essentially the same as it. From just what version of the Northwest Indian recensions the Panjābī folktale is descended, I can not determine.

Parker's second version of the story clearly belongs to the type in which the lion is ill, not wounded. In the Sinhalese tale, though, the lion only pretends to be sick. The victim is here a goat, not an ass. With these exceptions the story agrees more closely with the vernacular version preserved by Dubois in his Pantcha-Tantra, p. 198, than with any other. It is probable that this oral tale is descended

from Dubois's, but is also affected by many outside influences which have destroyed its resemblance to its original. One of these, the goat as victim, is found in the Bihar story, In this there are two further differences: The lion suffers from the infirmities of old age and the goat's liver, not brains, are desired for remedy. This tale I can not identify at all; it is too remote from any literary version I know. Parker's other account is still more different from literary stories, and of course still less susceptible of identification by me. The victim is a boar. The jackal entices him to the lion's cave by offering him the sovereignty of the animals in place of the lion who has become old.

THE WOMAN AND THE JACKAL: This story is Textus Simplicior, IV, 10; Karnabhadra IV, 8; it occurs in the folklore only in Ceylon: Parker, Village Folktale of Ceylon, II, p. 146; and Steele, Kusa Jātakaya, p. 254. The Pañcatantra story goes thus: A peasant's wife is tricked by a clever thief to elope with him, taking all her jewels. They come to a river. The thief carries his paramour's jewels and clothes across the stream, promising to return for her; but once on the other side he deserts her. As she is bemoaning her bad luck, she sees a female jackal carrying a piece of flesh in her mouth. The jackal drops the flesh to catch a fish. The fish escapes; a vulture seizes the meat; and the jackal is left in disappointment. The woman laughs, but the jackal rebukes her, saying that her loss exceeds its.

Parker's apologue is a popular working over of Jātaka No. 374. This Pāli version is fuller than that of the Pañcatantra, and different in many points. It is as follows: A young Brahman becomes so skilled in archery that his teacher rewards him for his proficiency with the hand of his daughter. On his way home to Benares from Takkasila he kills a rogue elephant. In a forest he meets a band of fifty robbers, and quarrels with them because they give him raw meat, instead of cooked meat, when he asks for it. He kills forty-nine robbers with the forty-nine arrows left in his quiver, and knocks down the last of the band, the chief. He asks his wife for his sword. She suddenly falls in love with the brigand, and gives him the sword, and to her husband only the scabbard. The robber kills the Brahman and carries

away the woman, to trick her later as related above. Sakka (Indra) rebukes her with the living parable of the jackal, the fish, and the bird, himself taking the form of the jackal, Mātali that of the fish, and Pañcasikha that of the bird. She is brought to repentance by Sakka's remarks. The folk version is strikingly similar to the Pāli tale. It is a prince, though, as in nearly all the Ceylonese tales, who wins his master's daughter as bride. The incident of slaying the rogue elephant is omitted. No mention is made of the quarrel over the meat with the Vaeddas (as the robbers are frequently called by the folk in Parker's tales); but the cause of the altercation is merely that the prince attempts to pass through the robber king's country, without permission. The prince kills or drives away, by his deadly archery, all of the Vaedda army, except the king. These two decide to determine the issue by a wrestling match, the winner to decapitate his opponent. No mention is made of the failure of the prince's ammunition. This omission of the Jātaka incident is the result of forgetfulness in oral tradition, and the amplification of the hand to hand conflict of the two rivals into a wrestling match is popular addition to the Jātaka's statement that the prince knocked down the robber and sat on him. The killing of the prince is the same in both stories. In the Jātaka the archer's wife tells the robber her history. This point is omitted in the folktale. The apologue of the Jackal, the Fish and the Kite, corresponds to the Jātaka version, except that the divine identity of these animals is not established. The folktale says that

Çakra came afterwards in a jackal's guise, and tore the princess to pieces because of her wickedness. This reminiscence is all that is left in the popular tale of the Heavenly inspiration of the parable. The killing of the woman, contrary to the Jātaka, is a conclusion peculiar to this specific occurrence of the tale, for in a variant it is stated that she continued to live, eking out a wretched existence by begging in the company of a poor man.

Steele's version shows many changes from the Pāli and the folktale of Parker, all of which are for the worse. While in the other two tales, the woman abandons her husband for a perfect stranger, in Steele's fable her new lover is an old acquaintance. The moralizing of the new lord upon the queen's unfaithfulness is omitted, as is also the discription of the trick by which he secures possession of her jewels. The folktale says "...The king, finding the queen's society tiresome, stripped her of all her jewels and deserted her". Further, in the Jātaka and Parker, as in the Pañcatantra, the jackal loses both meat and fish; but in Steele's tale he loses only the meat, getting in return a dead fish. The queen twits him on his poor bargain, and he then shows her how much greater has been her own folly. No mention whatever is made of Sakka. This tale is apparently ~~an example of the~~ illustrative rough treatment a good story often receives by the folk.

THE WILY JACKAL: This story is found in the Jainistic versions of the Pañcatantra: Textus simplicior IV, 15, (or 13 or 12); Purṇabhadra IV, 13; Meghavyaya IV, 12; Nirmala Paṭhaka IV, 13. A jackal finds the body of a dead elephant, but is unable to tear its thick skin so as to get at the flesh. A lion happens along, and the jackal invites him to eat the elephant; but the lion refuses on the grounds that he eats nothing he has not killed himself. A tiger next comes, and the jackal gets rid of him by telling him that the lion has a grudge against him, and that he had better flee before the lion returns from bathing to devour the elephant's body. The panther is the third to arrive. The jackal invites him to eat until the lion shall return. As soon as the panther has broken the skin of the elephant, the jackal announces the return of the lion, and the panther flees. The jackal is now left to enjoy the meat alone, being able to eat it since the panther has torn the skin.

This story occurs in a rather different form in the Mahabharata I, v. 5567 ff. (Fauche's trans. vol. I, p.5.) It is as follows:

A jackal has four friends, mongoose, wolf, rat, and tiger. In the forest is a gazelle which the tiger can not catch. At the jackal's suggestion, the rat gnaws its hoofs so that the tiger at last catches and kills it. The jackal then sends all four animals to bathe before eating the dead gazelle. The tiger returns first, and finds the jackal in a contemplative mood. In reply to a question, the jackal

says that the rat claims to have killed the gazelle, and to be more powerful than the tiger. The latter goes off searching for the rat. The next to arrive is the rat. The jackal frightens him away by telling him that the mongoose (his natural enemy) has determined to eat him (the rat), not the gazelle. When the wolf comes, the jackal tells him the tiger is angry with him, and the wolf flees. Finally the mongoose arrives. The jackal claims to have conquered the other animals, and the mongoose, believing him, is unwilling to fight with him for the gazelle and runs off. The jackal is left in undisputed possession of the corpse.

In the folklore this story occurs in McCulloch's Bengali Household Tales, p. 148.

The story goes thus: A lion, a tiger, a mongoose, a mouse, and a jackal live together as friends. They plan to kill an elephant. The jackal instructs the mouse to burrow a tunnel to the spot where the elephant is standing, so that its foot may fall into the hole, and to gnaw the tendon of his foot. The plan succeeds and the elephant soon dies. The jackal remains on guard at the carcass, while the other animals go to bathe. When the lion returns, the jackal tells him that the mouse claims to have killed the elephant and is reproaching the lion for getting his food from a retainer. The lion, therefore, refuses to eat the elephant, because he himself has not killed it. When the tiger comes, the jackal scares him away by telling him that the lion is offended with him. The jackal frightens the mongoose by assuring

him that the tiger wants to kill him. The rat is driven away by a similar ruse, his enemy, according to the jackal, being the mongoose.

The story is a hybrid of the Pañcatantra and Mahābhārata fables. The animals are the jackal, tiger, mongoose, and mouse of the Mahābhārata, with the addition of the lion of the Jainistic versions, and the victim (elephant) that of the Pañcatantra. The folktale is not so clever as either of its parents. The jackal does not vary his trick to drive away the weaker animals. Other incidents of the oral tale are not found in either of the literary ones. This Bengālī tale is either a composite by the folk of the two literary tales, or a retelling by the folk of a literary composite of these two tales. I am inclined to think that it is of the latter character; and I expect that some day a literary form will appear which will show itself to be the direct progenitor of the oral tale.

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1 - If this supposition is true, it must be supposed that the story has deteriorated in popular handling.

THE BRAHMAN AND THE MONGOOSE. This fable is the frame story of Book V of Śār., etc.; and Textus Simplicior and Purṇabhadra, V, 1; Hitopadeça IV, 12.

In the folklore it occufs in Ceylon: H. A. Pieris in The Orientalist, i, p. 213; Steele, Kusa Jātakaya, p. 250; Parker, Village Folk-Tales of Ceylon, iii, p. 27. It appears also in Kingscote, Tales of the Sun, p. 140. In this latter case it is not a piece of folklore at all, but is one of the group of stories that make up the Alakesa Kathā,' a Tamil romance, translated by Paṇḍit S. M. Naṭesā Sāstrī. The Alakesa Kathā has been published twice before: ~~Pandit-Natesa~~ The King and his four Ministers. An old Indian Romance translated into English by Paṇḍit Naṭesā Sāstrī, with notes and introduction by W. A. Clouston. Madras, 1888. It is also found on p. 193ff. ~~(this fable on p.~~ (fable of Brahman and Mongoose on p. 211) of W. A. Clouston's A Group of Eastern Romances translated from the Persian, Tamil, and Urdu. Glasgow. Hodges and Co., 1889. Clouston gives the Alakesa Kathā the conjectural date of the sixteenth century (A Group of Eastern Romances, introduction p. xxxii)[1].

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[1] As Clouston notes, the Alakesa Kathā is probably connected with the "Strike but Hear" stories in Day's Folk-Tales of Bengal, p. 147, and with the tale of "The four Princes" in Knowles's Folk-Tales of Kashmir, p. 415. Another parallel collection is SP$_{\xi}$ X, Conclusion.

In giving the tale in his collection, Parker says, "I have not met with this tale as a true village folk-story, but it was related as one of the episodes in the series of tales included under the title of 'The Four Panditayās', in which various stories were told to induce a King not to execute the youngest Panditayā for wiping off the Queen's body a drop of blood which fell on her at nightwhen he cut in two a cora that was about to bite the King. The whole story is an Indian one." This story of "The Four Panditayās" is the Alakesa Kathā. Although Parker's story is found in the Sinhalese version of the Alakesa Kathā, it is not the story that is properly there. Instead it is the common version of the fable as current in Ceylon that has been substituted for the version of the Alakesa Katha. It agrees with the other occurrences reported by Pieris and Steele. In all of these folk stories a widow has a child and a mongoose (Steele says "a poor woman", but as no mention is made of a husband it may be safely assumed that she is a widow). She leaves the child in the care of the mongoose. A snake approaches the child. The mongoose kills it. When the widow returns home she sees the mongoose all bloody, hastily jumps to the conclusion that it has slain the child, and kills it. Too late she finds out her mistake. In two versions the widow herself dies; in Pieris' by beating her head against a rock; and in Parker's, merely by the force of her grief. In the Alakesā Kathā, the father of the child kills the mongoose; similarly in Dubois's Pantcha-Tantra, p. 206, and in all the literary texts except Textus Simplicior and Purnabhadra. In these latter the woman slays the animal. It is from some of the descendants of these Jainistic texts, then, that the Sinhalese oral tale comes.

THE FATHER OF SOMAÇARMAN. The story of the Brahman who builds aircastles is found in all the older versions of the Pañcatantra except Somadeva's. It is Śār. V, 1, etc. In the folklore it occurs in O'Connor's Folk-Tales from Tibet, p. 31; Swynnerton's Romantic Tales from the Panjāb with Indian Nights' Entertainment, p. 182; Stokes's Indian Fairy Tales, p. 31; Dracott's Simla Village Tales, p. 68; Bompas's Folklore of the Santal Parganas, p. 140; Parker's Village Folk-Tales of Ceylon, I, p. 304; Pantalu's Folklore of the Telegus, p story # 21, p. 48 (according to Hertel, Das Pañcatantra, p. 68), but as story 22 in Ind. Ant. xxvi, p. 112; Fleeson's Laos Folklore of Farther India, p. 83; Taylor's Indian Folk-Tales, Folk-Lore vi, p. 403.

The folk versions of this story are in most cases far removed from those of the literature. There follows here a table of the incidents in the different versions, both literary and oral. Pantalu's story agrees fairly well with that of Śār. or SP up to the point where the Brahman ~~breaks his~~ makes the false movement. At this place it conforms more to that of the 1001 Nights about Alnaschar, the barber's fifth brother. Pantalu's tale is probably a descendant of some Semitic story which has been influenced by that of the 1001 Nights. The other oral stories are too far removed from any versions in the literature to be identified there. They must be largely, if not wholly, independent of the literature in existence.

rsion	Hero's Capital	Successive investments of wealth: Chick-hens	Goats	Sheep	Cows	Buf-faloes	Horses	Field etc.	How he destroys capital
. m.	Saves meal		"		"			"	Strikes wife for neglecting child.
Simpl. Orn.	Pot of rice		"		"	"	"		Ditto
ois	Chi, milk, cereal		"		"				Ditto
Syr.	Meal, oil honey		"		"		"	"	Strikes son for disobedience.
Syr.	Oil, honey		"		"		"	"	Makes gestures with staff.
id abic)	Butter, honey		"		"				Strikes son for disobedience.
Su.	Oil, honey			"				"	Ditto
o.	Curious dish	Pots and pans -- cloth							Strikes quarrelling wives.
l Ni.	Glassware	Buys and sells glassware; sets up establishment.							Kicks too affectionate wife.

sion	Hero's Capital	Successive investments of wealth: Chick-hens	Goats	Sheep	Cows	Buf-faloes	Horses	Field etc.	How he de-stroys cap-ital
talu	Flour		"		"	"		House etc.	Kicks too af-fectionate wife
sson	Rice				"	"			Kicks wife who will not work.
nn.	Money for car-rying oil	"		"	"	"	"		Bends head to pat his child-ren's heads.
kes	Ditto	"	"		"				Shakes head "No" when his children urge him to have rice.
pas	Ditto	"	"		"	"		"	Shakes head "No" when his children tell him to hurry for dinner.
onnor	Ditto	"			"				Stamps foot at disobedient child.
ker	Ditto	"	"			"			Jumps aside to avoid kick of buffalo.
lor	Ditto	"	"		"	Elephant			Shakes head "No" to child-ren asking for
cott	Oil		"		"	"			Throws up head while rebuking wife who is hurrying him to dinner.

THE FOUR TREASURE-SEEKERS. The story of the Four Treasure-Seekers occurs in Textus Simplicior, V, 2; Purnabhadra, V, 2. The folklore has it twice: Wood's In and Out of Chanda, p. 53; and G. R. Subramiah Pantalu's Folklore of the Telegus story, 33, p. 69, (according to Hertel, Das Pancatantra, p.68), but story 34 in Ind. Ant. XXVI, p. 167.

Wood's story is not folklore at all. It is a descendant of Nechschibis Tutinâmeh XLVII, 1, and is probably a translation of the story as given in the Hindi Totā Kahāni, for it is a very good paraphrase of the Persian, which is the original of the Hindi. The only differences are in proper names. Wood's story is as follows:

Four noblemen of Shahajanpur fell into poverty. They went to a Jyotishi (magician or astrologer) who gave them four balls, instructing them to put these balls on their heads and wherever one fell to the ground, there to dig. The first man's ball fell over a copper mine, the second over a silver mine, and the third over a gold mine. The third said to the fourth, "There is nothing better than gold; if it be thy will, let us both remain here". The other, though, in hopes of finding a mine of jewels, went on. When his ball fell, however, he found only iron. In disappointment he returned to look for his friend of the gold mine, but he could not find either him or his mine. He went back to his own mine, but it too could not be found. He then went to search for the Jeyotishi, but he had gone to a far land; and he was left to mourn till his dying day the folly of his greed. This story

differs widely from that of the Pañcatantra. In the latter the fourth man finds another man with a sharp wheel turning on his head and blood on his body. When he asks this man for water the wheel suddenly leaps over to his own head. The relieved man assures him that he is doomed to suffer this torment for many years and leaves him. The man with the gold mine comes to look for his friend, finds him in his sad plight, converses with him, exchanges stories with him, and at last leaves him to his sorrowful fate.

Pantalu's story is from the same source as Wood's, although, perhaps, through some intermediate text. It agrees with Wood's tale except that the four friends pray to Kāli, who gives them talismans, not to a magician.

See. 50

THOUSAND-WIT, HUNDRED-WIT, and SINGLE-WIT. This story is found in Textus Simplicior V, 6; Purnabhadra V, 4; Meghavijaya, V, 4; and Nirmala Pāṭhaka V, 4. It is related to the story of the Three Fishes, Sār. I, 12, etc., but is not a variant of it as Benfay considers it (Pantschatantra I, p. 241.) The motifs of the two stories are different. That of Sār. I, 12, etc., is "Fatalism fatal", while that of Purnabhadra V, 4, is "Braggarts fail". In the folklore this story occurs in Steele's Kusa Jatakaya, Appendix, p. 253.

The Pañcatantra story goes thus: Two fish called Sahasrabuddhi (Thousand-wit) and Satabuddhi (Hundred-wit) live in a lake with a frog called Ekabuddhi (Single-wit.) They hear fishers threatening to draw the lake. Ekabuddhi counsels flight; but the two fish boastfully assert that they know all the tricks of the water, and refuse to flee. The next day the fishermen catch and kill everything in the lake. One carries off Satabuddhi upon his head, and another takes away Sahasrabuddhi hanging by a cord. Ekabuddhi, whose single wit led him to run away, moralizes upon the futility of knowledge without prudence.

The Sinhalese folktale is built around the same motif, but is not a child of the Pañcatantra story. A prawn with twenty accomplishments for escaping danger, an eel with ten, a tortoise with five, and a frog with only one, — all live together in a swamp. A fisherman catches all four. He breaks the prawn's neck, spits the eel, and turns the tortoise on his back; but, when he grabs for the frog, the latter uses his single accom-

plishment and jumps away to safety. There is probably a literary basis for this tale either in Pāli or the enormous Tamil literature, a large part of which has as yet been inaccessible to me.

Sec. 51

ASS AS SINGER The story of the ass that fills his belly in a garden, and voices his contentment with what he supposes is song, only to be caught and punished for his thieving, occurs in Textus Simplicior, V, 5; Purṇabhadra V, 5; and the descendants[1] of these Jainistic works; Dubois's Pantcha-Tantra, p. 166; Tantrākhyāna 36; and in Mahāyāna Buddhist literature, Schiefner's Tibetan Tales (Ralston), p. 323, and Chavannes's Cinq Cents Contes et Apologues Chinois II, p. 374. In the folklore only the motif of this story, "untimely singing", appears: Parker, Village Folk-Tales of Ceylon, III, p. 54; O'Connor, Folk-Tales from Tibet, p. 64. The popular stories do not seem to have any direct connection with those of the literature. In all of the literary versions it is an ass that sings after he has had his meal, except in Dubois's Pantcha-Tantra, p.166, and Nirmala Pāṭhaka's Marathi version V, 13 (Hertel, Das Pancatantra, p. 287) where the singer is a cow. In Parker's story a jackal howls against the advice of a cat, and in O'Connor's tale a hare designing a wolf's destruction, persuades it to sing.

In the Sinhalese story a jackal and a cat together rob a house. When evening comes, the jackal hears the rest of his tribe howl, and is unable to restrain himself. The Jātaka

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1- These include Çukasaptati Ornatior 10; Nachabhi's and I, Tutinameh XLI, 1; Nirmala Pāṭhaka's Old Marathi, II, 1 — V, 5; and Pañcākhyānavārttika, 17

awakes, sees the jackal, and kills him. This story is clearly a reflection of the story of the Blue Jackal, who becomes King of the forest, but whose real nature was betrayed by his crying when he heard his brethren call. (See Sec. 21) This folk-tale has no basis in the literature as far as I know; and the chances are that one will not appear.

The same statement is true about the Tibetan tale. A hare, a fox, and a wolf steal the edibles from a wedding-feast, the hare taking some cheese, the fox a fowl, and the wolf a jar of wine which he carries by putting his head through its handle. The hare suggests a song, and the wolf is persuaded to render a selection. The people hear it, and rush to attack the wolf. The hare and the fox escape but the wolf is so encumbered by the jar of wine that he can not leap through the window, and is killed.

Both of these folk-tales are original among the Folk. Although some of the incidents ~~used~~ in them come from the literature, the stories themselves have no literary parents. The assembling of the various elements is popular; and they illustrate very well Temple's theory of the mobility of plot and incidents in folk-stories (see Wideawake Stories, p. 386.)

See 52

CRAB AS LIFE-SAVER. This story is found in Textus Simplicior V, 13, and Meghavijaya V, 12. A Brahman carries a crab, at his mother's advice, as a traveling companion. While he sleeps under a tree, a black snake comes out of a hole to bite him. The smell of camphor in the Brahman's bag, though, attracts the snake, who eats it and also the crab. The latter, though, slits his throat and kills him, thereby saving the Brahman's life.[1] The folklore has the story in Campas's Folklore of the Santal Parganas, p. 274.

A lazy young man named Kora, is turned out into the world. Unable to get any one to accompany him on his travels, he takes a crab with him. He comes to a country devastated by a Rakhas. The natives caution him not to sleep outdoors, but he rejects their warning, merely releasing the crab, before he goes to sleep. The Rakhas comes to devour him, but the crab climbs a tree, and slits the windpipe of the Rakhas. The noise awakens Kora, who seizes a stone and beats out the Rakhas's brains. At this point the tale turns into the familiar type of story of the rogue who claims to have killed the monster, and endeavors to win the reward earned by the hero. Of course, the hero ultimately secures the honor and the prize of the hand of the

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1 - In Tantrākhyāna 38; SBs I, 9; Dubois, p. 36; and Jātaka No. 309, a crow urges the snake to kill the Brahman, so that he (crow) may get the Brahman's eyes.

princess.[1] A few nights after the prince is married, two snakes issue from the nostrils of the princess to kill the sleeping prince, but the wakeful crab destroys them.[2] This folktale is, of course, a patchwork of the Pañcatantra story and the two other motifs mentioned. The Pañcatantra story has naturally been changed to fit in with its context. As it exists here, it is a descendent of Textus Simplicior, not of any other version.

Steel and Temple.

1 - Cf. Wideawake Stories, p. 143; Day's Folktales of Bengal, p. 78, etc.

2 - Another familiar motif, cf., Day's Folktales of Bengal, p. 100; Knowles's Folk-Tales from Kashmir, p. 32 ff.

THE DEER, THE CROW, AND THE JACKAL. This story is Hitopadeça I, 2. A deer and a crow are friends. A jackal desiring to feed on the deer's flesh, makes friends with him, although the crow advises the deer to the contrary. The jackal secretly leads the deer to a field to a feed on the corn. The owner of the field catches him in a snare. He asks the jackal to gnaw him free; but the latter refuses on the ground that the thongs are leather and the day is Sunday. The crow finds the deer in his sad plight, and advises him to "play possum". The man, thinking the deer dead, removes the snare, the crow caws, and at the signal the deer leaps up and runs off. The man throws his staff at him, misses him, but hits the jackal, and kills it. In the folklore this story occurs in Rouse's Talking Thrush, p. 166 and p. 215; and Parker's Village Folk-Tales of Ceylon III, p. 8.

Rouse's (or rather Crooke's) story is the same as the Hitopadeça tale with these omissions and trifling variations: The jackal persuades the deer to give up the crow as a friend for himself; the jackal leads the deer to huntsmen's snares, not to a field whose owner sets snares for the trespasser; the jackal is not mentioned as being killed.

Parker's story differs from the Hitopadeça in having only one minute addition: The jackal says he will eat crabs while the deer eats the paddy which he has shown him. This story of Parker's is printed by him as a variant to the stories appearing in his work, vol. III, pp. 5 and 9. It is really nothing of a sort, for those stories are Pañcatantra II, frame-story,

Kuruñgamiga Jātaka (No.206) and this Nitopadeça story - all combined. See Sec. 30. Both Rouse's and Parker's tales have their origin in the Nitopadeça.

Sec. 54

ASS, DOG, AND MASTER: This story is Hitopadeça II, 2. It is also found in J. J. Robinson's Tales and Poems of South India, p. 366, where it is translated from either the Kathācintāmaṇi or Kathāmañjari. In the folklore it occurs in Pantalu's Folklore of the Telegus, No. 14, p. 34 (according to Hertel, Das Pancatantra, p. 68), Ind. Ant. XXVI, p.110. The Hitopadeça story is as follows: A washerman comes home from the pleasant company of a young woman, and falls into a sound sleep. A thief breaks into his house. In the court are an ass and a dog. The ass urges the dog to bark to warn the master; but the dog, mindful of his master's illtreatment, refuses. The ass then takes it upon himself to bray and wakens the washerman. The latter much annoyed at the unwonted noise of the ass, beats him severely, and goes back to bed. The Tamil story is an expanded form of that of the Hitopadeça: Six burglars break in. The dog refuses to bark, because, while his previous warnings have always scared away the robbers, his master has never recognized the benefit he has received, and has not rewarded the dog. After the donkey has been beaten and the master has returned to sleep, the robbers come back and remove all of the washerman's valuables. The dog moralizes to the donkey on the futility of trying to attend to someone's else business.

The Telegu folktale differs from both of the foregoing stories in these respects: When the robbers come, the dog is absent. The ass brays and is beaten. By the time the

robbers make their second attempt, the dog has returned. He barks, the master suspects robbers, but he is too late. He has lost everything. This version is too different from the literary tales to be identified with either of them.. It probably has its origin in some vernacular literary version of Southern India with which I am not familiar.

LION, MOUSE AND CAT. This story is found in Narāyaṇa's Hitopadeça II, 3; Nechschibi's Tutināmeh XV, 1; and Rosen's Tutih-nāmeh, I, p. 268. In the folklore it is found in Dracott's Simla Village Tales, p. 107.

The Hitopadeça and Tutināmeh differ markedly in their treatment of this fable. In the Hitopadeça a mouse gnaws the lion's beard; in the Tutināmeh, mice pick the shreds of meat out of his teeth while he sleeps. In the Hitopadeça the cat itself imprudently kills the mouse; but in the Tutināmeh the kitten kills the mice, not having been warned by the mother to let them live. The folktale follows the Persian story, and the Hitopadeça tale does not need to be discussed.

The Tutināmeh story is as follows: A decrepit old lion is annoyed by mice which pick shreds of meat from his teeth while he sleeps. On the advice of a fox, he appoints a cat to keep off the mice. The cat recognizes that her position is secure only as long as there are mice to frighten away, and therefore never kills any. Needing a holiday one day, she leaves her kitten in her place. The foolish kitten kills all the mice. Too late the cat points out the mistake. In a few days the lion dismisses her.

In Miss Dracott's tale the lion's place is taken by a tiger, a regular substitute for the lion.[1] The rats used to

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1 - In Hindustani as in Sanskrit, bāgh (Skt. vyāghra) may mean either lion or tiger.

eat the lion's food before he could get it. They are not said to have devoured the shreds of meat remaining in his teeth. Otherwise the story agrees with the Persian, which is undoubtedly its source, either in its original form or in its Hindī translation, the Totā Kahānī.

HAṂSA, CROW, AND TRAVELER. This story is found in Hitopadeśa III, 4a and Pañcākhyānavārttika, 20, (see Hertel, Das Pañcatantra, p. 143.) In the Hitopadeśa the story is as follows: A crow and a haṁsa dwell in a pīpal tree. A traveler stops under the tree, and goes to sleep. The haṁsa shades him from the sun with his wings, but the crow drops excrement in his mouth, and then flies away. The man sees only the haṁsa, and shoots it. In Pañcākhyānavārttika the story is different: A crow and a swan roost in a tree under which a king rests. The crow drops excrement on the king's back and flies off. The king shoots the swan, and asks him why he, such a noble creature, should do so despicable an act. The swan answers that he has been undone through his association with the crow. In the folklore the story occurs in Rouse's Talking Thrush, p. 53, 203. A swan and a crow are friends. On their way to Mansarowar they perch on a pīpal tree. A raja is worshipping underneath the tree. The crow drops filth on the raja's head, and flies away. The Raja shoots the swan.

The oral version agrees better with the Pañcākhyānavārttika story than with that of the Hitopadeśa. In both cases it is a king not a traveler, who kills the swan. In both of them the swan utters verses; but in the Hitopadeśa he says nothing. These verses are very similar. The Sanskrit of the Pañcākhyānavārttika is as follows:

Pāhi kāko mahārājan haṁsoahaṁ vimale jale

Nīcasaṁgaprasaṁgena mṛtyureva na saṁśayaḥ.

The vernacular says:

Kāk nāhiṁ ham haṁs haiṁ mān karat hai bās
Dhrist kāg ke mel soṁ bhayo hamaro nās

I am not a crow, but a swan, dwelling in Manasarowar. Through my association with an insolent crow, I am destroyed.

The folktale is probably descended from the Pañcākhyāna-vārttika. The question of the king has been omitted in the oral transmission of the story.

RAJPUT AND THE KING. This story is found in Narāyaṇ's Hitopadeça III, 7; Vetālapañcaviṅçati, Çivadasa's Persian 4, etc. (see Benfey, Pantschatantra I, p. 414); and in the Tutih Nāmeh; Nechschibi II, Rosen I, p. 42. In the folklore it is found in Dracott's Simla Village Tales, p. 194; and Pantalu's Folklore of the Telegus, No. 36, p. 77 (according to Hertel, Das Pancatantra, p. 68), but as No. 57 in Ind. Ant. XXVI, p. 223.

The literary versions are very clearly divided into two classes. In the Hitopadeça and Vetālapañcaviṅçati the hero is a soldier, skilled in the use of arms, but neither mentions any great ability at archery, which in the Tutināmeh is his great accomplishment. The most striking difference, tho, between the two types is this: In Hitopadeça and Vetālapañcaviṅçati, the hero kills his son. His wife (and daughter) die of grief, the hero kills himself, and the king, who has secretely observed all this, is about to slay himself too, when the goddess declares herself appeased, grants the king his life and revivifies the faithful servitors. In the Tutināmeh, the goddess stops the hero just as he is about to sacrifice his son, and no blood is shed. The oral tales both follow this latter version, and therefore the first type will receive no further consideration.

The Tutināmeh story of Nechschibi is as follows: At a feast of the king of Teberistan a stranger appears. In answer to inquiries he says he is a soldier, particularly skilled in archery, who has quitted his position with the Amir Khojend to take service with the king of Teberistan. He is engaged and

stands on one leg as sentinel every night. One night the king sees him and inquires who he is. He then commands him to find out the meaning of the words "I am going" uttered by a voice every evening. The king secretly follows and observes the sentinel. The voice proves to be that of a woman who is the emblem of the king's life, and the words mean that she is about to depart because the term of the king's life has come to an end. The only way to save the king's life is for the sentinel to sacrifice his son. He is about to do this when the phantom stops him, telling him that God has granted an extension of sixty years to the king's existence. The king, who has observed all this, hastily goes back to await the sentinel. When he asks the soldier the occasion of the noise, the modest hero replies that the sounds came from a woman who was quarrelling with her husband, but he had pacified her and she had agreed never to leave her husband's home for sixty years. The king reveals his knowledge of the true state of affairs, and rewards his faithful servitor.

Although considerably abbreviated, Miss Dracott's story exactly agrees with the Persian, even to the point of calling the king "the king of Tabaristan," except for the following points: The sentinel paces up and down instead of standing on one leg; the woman calls herself Time not "the emblem of the king's life"; the king's period of existence is lengthened only seven years, not sixty; the king resigns his throne to the hero instead of merely rewarding him. There can be no doubt that it is a popular version of the Persian ~~or the~~ story ~~as found in the Hindi~~ taken either from the Persian or the Hindi

Totā Kahāni, which is a translation of the Persian. This latter is probably the actual parent, and very likely on examination would be found to agree with the folktale in some, if not all, of the points in which the Persian differs.

Pantalu's tale is also related to the Tutināmeh or Totā Kahāni, rather than the Hitopadeça. It is shorter than Miss Dracott's. The king is called Kunthibhoja. The wailing is of the tutelary goddess of the kingdom. The one to be appeased is Durga. These, of course, are changes from the Muhammedan story to suit the demands of Hinduism. These changes may be entirely popular, but it is more likely that they are found in some other literary tale modeled on the Totā Kahāni or Tutināmeh, which ~~later tale~~ serves as the source of the Telegu fable.

Bibliography of Indian Folklore

Alwis, C. Sinhalese Folklore, Orientalist I, p. 62.

Aracci, A. K. Kathālaṅkāraya

This book is referred to by F. W. de Silva in the Orientalist and he prints four specimens from its 50 tales, Orientalist II, p. 181.

Bacon, T. The Oriental Annual, containing a series of Tales, Legends, and Historical Romances. 2 vols. London 1837-40. Contains a few Indian stories

Barlow, See McNair and Barlow.

Barnes, A. M. The Red Mirick. Contains Shan Folklore Stories, collected by W. C. Griggs, Philadelphia, American Baptist Publication Society, 1903.

The latter half of this volume is made up of 9 Shan stories, mostly fairy tales. The collection is of interest, in spite of its meagerness, for representations of folktales in a country, whole popular lore is as yet but little exploited.

Bennett, W. C. A Legend of Balrampur, Ind. Ant. I, p. 143.

Bodding, O. See Bompas, C. H.

Bompas, C. H. Folklore of the Santal Parganas. Collected by Rev. O. Bodding and translated by C. H. Bompas, London, D. Nutt, 1909.

The work contains 185 Santal stories and in an appendix 22 stories from the Kolhan fables, fairy tales, cosmological legends. It is one of the most valuable of the Indian collections.

Burgess, J. A Legend of Snakeworship from Bhaunagar in Kāthiāwād, Ind. Ant. I, p. 6.

(A Legend of Kelūr, Ind. Ant. IX, p. 80.)

Butterworth, H. Figgis, Sayings in India; or, The Entire, The Fa[illegible] A collection of the Banana Tales. Boston, Estes and Lauriat, 1891. The folk-stories - pp. 16, 87, 122, [illegible], [illegible], 74, 111, 72, 119, and

Campbell, A. Santal Folk Tales. Pokhuria, Bengal, Santal Mission Press, 1891.

The 23 tales in this book are partly duplicated by the larger collection of Santal tales by Mr. C. H. Bompas. The stories in it are all of interest.

Chilli, Shaikoh. Folk-Tales of Hindustan. 2nd Ed. Allahabad, Panini Office, Bahadur Ganj, 1913, (1st Ed. 1908).

Ten stories appeared in Modern Review (See M. L. Dames in Folklore XX, p. 248).

There are 11 tales in this volume.

Chittanah, M. N. Folktales of Central Provinces. Ind. Ant. XXXV, p. 218. Only 1 story.

Version of the Legend of the Clever Builder. Ind. Ant. XL, p. 152.

Cole, F. T. Santali Folklore. Ind. Ant. IV, pp. 10, 257, 2 stories.

Corea, A. E. R. Sinhalese Folklore, Orientalist II, p. 102.

Crooke, W. Folktales of Hindustan. Ind. Ant. XXI, pp. 185, 277, 341; XXII, pp. 21, 75, 289, 321; XXIII, p. 78; XXIV, p. 272.

Mr. Crooke has given in these citations 11 good stories.

An Indian Ghost Story, Folklore XIII, p. 280
A Version of the Guga Legend, Ind. Ant. XXIV, p. 49
Folktales of Northern India, Ind. Ant. XXXV, pp. 142-179.

Here are found 25 stories of the high standard that is to be expected in Mr. Crooke's Work.

See also McNair and Barlow
See also Rouse, W. H. D.

Christian x. Indian [illegible] described and [illegible] recording
to their subject matter, and translated into [illegible]
notes illustrating the social customs [illegible]
and [illegible] Folklore [illegible]

Damant, G. H. Bengali Folklore, Ind. Ant. I, pp. 115, 170, 218, 255, 344; II, pp. 271, 357; III, pp. 9, 320, 342; IV, pp. 54, 260; VI, p. 219; IX, p. 1.

Mr. Damant collected and published altogether 22 very good fables and fairy tales.

Damant, G. H. Bengali Tales. Folk-Lore III, p. 17; IV, p. 17; VIII, p. 71. Twenty stories

Day, L. B. Folk-Tales of Bengal, London, MacMillan and Co., 1912. (1st Ed. 1883).

This is one of the older collections. Its 22 stories are fairy tales, with the exception of one fable, one story of thieves, and one group of stories about the fruits of rashness.

Davidson. Folklore of Chitral, Ind. Ant. XXIX, pp. 214, 246.

Here are 10 fables with the text, interlinearly translated.

Day, L. B. Tha Orient Pearls, Indian Folk-Tales. London, Macmillan and Co., 1912.

D'Penha, C. F. Folklore of Salsette, Ind. Ant. XVI, p. 327; XVII, pp. 12, 50, 104; XIX, p. 314; XX, pp. 29, 60, 111, 142, 183, 332, 192; XXI, pp. 23, 45, 314, 374; XXII, pp. 53, 243, 276, 306; XXIII, p. 134; XXVI, p. 337, XXVII, pp. 54, 82, 304.

Here are to be found 21 stories taken from the native Christian community in the Salsette. They are a queer hodge-podge, but plentifully supplied with interesting material.

Dracott, A. E. Simla Village Tales, or Folk Tales from the Himalayas, London, John Murray, 1906.

Miss Dracott's 57 anecdotes, fables, and fairy tales come mostly from the Himalayas, the others from "down country". Specific information as to the habitat of individual stories is lacking. The collection is valuable.

Elliott. See Elliott and Rose.

Elliott, A.C. and Rose, H.A. The Chuhas or Rat Children of Panjab and Shah Daulah, Ind. Ant. XXXVIII, p. 27.

Fanshawe, H. C. Delhi, Past and Present, London, John Murray, 1902.

According to Mr. W. Crooke (Folklore XIV, p. 317) this volume contains several interesting stories.

Fleeson, K. N. Laos Folk-lore of Farther India, New York, Fleming H. Revell Co., 1899.

Miss Fleeson has assembled here 49 stories, some of which hardly deserve that designation. The book is chiefly valuable as being our only representative from Laos.

Frere, M. Old Deccan Days, or, Hindoo Fairy Legends, current in Southern India, 2nd. Ed. London, John Murray, 1870, (1st Ed. 1868).

If this volume had no other claim upon our attention than its historical value as the first collection of folk-tales from India, it would be of vital importance. Further reports, however, of Indian tales have shown that it is thoroughly representative of popular lore; and it is still to be regarded as indispensable to the folklore student. Its 24 stories are first rate illustrations of both fables and fairy tales.

Goonetilleke, J. A. Sinhalese Folklore, Ortientalist I, pp. 117,230.

2 stories are given in these places.

Goonetilleke, S. J. Sinhalese Folklore, Orientalist I, pp. 39, 136; II, p. 150.

There are 3 stories here.

Goonetilleke, Wm. Sinhalese Folklore, Orientalist I, pp. 35, 56, 86, 121, 131, 180, 190; II, p. 41.

Mr. Goonetilleke gives all told 8 good stories.

Tamil folklore, Orientalist II, p. 22.

Gordon, E. P. Indian Folk Tales, being side-lights on village life in Bilaspore, Central Provinces, London, E. Stock, 1908.

This book is misnamed. In its 104 pages are found only 7 short stories (p. 16, p. 57 ff), all, however, representative of their types.

Grierson, G. A. Two versions of the Song of Gopi Chand. J.A.S.B., LIV, p. 35.

Briggs. see Barnes, L. M.

Gordon, P. R. I. The Paharis. London, E. Stock 1907.
Fifteen stories, pp. 130-187.

Hahn, F. Blicke in die Geisteswelt der heidnischen Kols; Sammlung von Sagen, Märchen und Liedern der Oraon in Chota-Nagpur. Gutersloh, C. Bertelsmann, 1906.

Haughton, H. L. Sport and Folklore in the Himalayas, London, E. Arnold, 1913.

Hawkes, H. P. An Indian Legend. Madras Journal of Literature and Science, XX, p. 274.

Houghton, B. Folktales; Ind. Ant. XXII Lushai, p. 78; Arakan, p. 98; Karen, p. 284, and XXIII, p. 26.

There are ten stories included in these references, eight of them being from the Karens.

Hutton, J. H. Folktales of the Angami Nagas of Assam. Folklore XXV, p. 476.

Here are 21 stories, the sum of our folk-tales from Assam.

Jacobs, J. Indian Fairy Tales. London, D. Nutt, 1892.

In this book are 29 stories, selected by the author from various Indian folk-tale collections, published by 1892, the Jataka, Pancatantra and Katha Sarit Sagara. He has added some good notes.

James, K. Sinhalese story in J R A S, Ceylon Branch, mentioned by J. P. Lewis, Orientalist, I, p. 190.

Jethabhai, Ganeshji. Indian Folk-lore. Limbdi, Jaswatsinhji Press, 1903.

This volume, which Mr. W. Crooke says is a translation of a Gujerati school book (Folklore XV, p. 368), contains 94 stories, fables and anecdotes - many of them very interesting. The collection, though, is of little importance.

Kincaid, C. A. Deccan Nursery Tales, or Fairy Tales from the South, London, MacMillan and Co., 1904.

These 20 tales are permeated with religious fervor, and a number of them, as in D. N. Neogi's collection, are told to defend the worship of certain divinities.

Kingscote, Mrs. H. and Pandit Natesa Sastri. Tales of the Sun, London, W. H. Allen, 1890.

This book comprises a part of Pandit Natesa Sastri's Large collection (q.v.). Of the 26 stories here one No. 13) is the Alakesa Katha, or story of the King and his four Ministers, found in translation in Clouston's Group of Eastern Romances and Stories p. 193 (Glasgow, Hodges and Co., 1889), and published separately in Madras, 1888, as "The King and his Four Ministers." All but two (Nos. 22 and 23) are found in the Ind. Ant. Vols. XIII, XIV, XVI, XVII, and XIC, under the name of Pandit Natesa Sastri.

Knowles, J. Hinton. Folk-Tales of Kashmir, 2nd Ed., London, Trubner's Oriental Series, 1893, (1st Ed., 1887).

Nine of these tales appeared in the Ind. Ant. XIV, pp. 26, 239; XV, pp. 74, 96, 157, 299, 328; XVI, pp. 66, 185, 219.

This collection of 64 anecdotes, fables, and fairy-tales is extremely valuable. The stories are representative, and generally good, and many parallels are given.

Kashmir Stories, Orientalist I, pp. 280-284.

Dictionary of Kashmir Proverbs and Sayings, Bombay, Education Society's Press, London, Trubner and Co. 1886.

Lake Legend of the Central Provinces, Ind. Ant. I, p. 190.

Leitner, G. W. Dardu Legends, Ind. Ant. I, p. 84.

Lewin, T. H. Progressive Exercises in the Lushai Grammar, Calcutta, 1891.

One tale from this work is given by B. Houghton in Ind. Ant. XXII, p. 78. From Dr. Jacob's remark in his Indian Fairy Tales, p. 232, however, I presume that others are found there.

Lewis, J. P. See Knight, J.

Sinhalese stories, Orientalist, II, p. 149.

Manwaring, A. Marathi Proverbs. Oxford, Clarendon Press, 1899.

There are found 26 good little stories in this volume pp. 13, 16, 17, 20, 33, 37, 48, 73, 86, 102, 104, 129, 136, 138, 161, 171, 179, 186, 194, 209, 210, 211, 217, 232, 239, 247.

Macauliffe, M. Legend of Mira Bai, the Rajput Poetess, Ind. Ant. XXXII, p. 329.

Maxwell, G. In Malay Forests, London, Blackwood, 1907.

According to W. W. Skeat (Folklore XVIII, p. 247) this book contains 15 stories.

McNair, J. A. A. and Barlow, F. H. Oral Tradition from the Indus, Brighton, 1908.

This collection first published under editorship of W. Crooke in Ind. Ant. XXIX, pp. 356, 390, 399; and was later published under title Folk-Tales from Indus Valley, edited by W. Crooke, Bombay, 1908.

In this assemblage are 18 short tales of considerable interest.

McCulloch, W. Bengali Household Tales, London and New York, Hodder, Stoughton and Co., 1912.

In Mr. McCulloch's book are 28 tales of all kinds. These are all of value intrinsically, but the author has made them of still more worth by giving many parallels to other Eastern collections, both oral and literary. He makes no pretence, though, to completeness in this respect.

Mukharji, R. S. Indian Folk-Lore, Calcutta, Bharat Mihir Press, 25 Roy, Bagan St., 1904.

In this volume are found 21 stories, including fables and fairy tales. Many of these are good, and make the collection of much interest.

Narasimmiyengar, V. K. The Legend of Rishya Sringa, Ind. Ant. II, p. 140.

This is the familiar story of Rishya Sringa told by the priests to enhance the sanctity of a shrine.

Legend relating to Grey Pumpkins, Ind. Ant. III, p. 28.

Natesa Sastri, S. M. Folklore in Southern India, Ind. Ant. XIII, pp. 185, 226, 256, 262, 286; XIV, pp. 77, 108, 134, 153; XV, p. 368; XVI, pp. 31, 107, 139, 194, 214, 258, 293, 320; XVII, pp. 202, 236, 259, 346; XVIII, pp. 87, 120, 348; XIX, pp. 126, 275, 311; XX, pp. 78, 221, 315; XXIII, pp. 339, 385; XXIV, pp. 298, 356; XXV, pp. 21, 312; XXVI, pp. 18, 80; XXVII, p. 165.

A part of the above mentioned tales was published as Folklore in Southern India, compiled and translated into English by Pandit Natesa Sastri, 4 parts, Bombay, 1884-1893. In Kingscote's Tales of the Sun, (q. v.) are to be found 24 of them.

Pandit Natesa Sastri has compiled 45 tales, translated mostly from Tamil, being fables and fairy tales. This is a large and important collection. Their authenticity as oral tales, though, is not unquestioned, both on account of their superior style and the fact that in Tales of the Sun Pandit Natesa Sastri has not scrupled to include as story No. 13 the Alakesa Katha, a tale that is undoubtedly literary (see Clouston, A Group of Eastern Romances, introduction, p. XXIX, ff.).

Neogi, D. N. Tales, sacred and secular. Calcutta, P. Mukhopadhyay and Sons, 46 Bechu Chatterji St. 1912.

The latter half of this book contains about 12 stories, of which a number are devoted to preaching the value of the worship of certain divinities.

O'Connor, W. F. T. Folk-Tales from Tibet, London, Hurst and Blackett, 1907.

This good collection of 22 fables and fairy tales is our sole representative of Tibetan folklore.

Panabokke, T. B. Sinhalese Folklore, Orientalist II, p. 174.

2 stories.

Pantalu, G. N. Subramiah. Notes on the Folklore of the Telegus, Ind. Ant. XXVI, pp. 55, 109, 137, 167, 223, 252, 304; XXVIII, p. 155; XXIII, p. 274.

These stories are published in book form under the title of Folklore of the Telegus, Madras G. A. Natesan and Co., Esplanade.

This collection of 43 stories contains a very high percentage of fables, some of them so near literary prototypes as to cause suspicion of their genuineness.

Folklore of the Telegus, Ind. Ant. XXXIV, pp. 87, 122.

Two stories are found under these references.

Parker, H. Village Folk-tales of Ceylon, 3 vols., London, Luzac and Co., 1910-1914.

Mr. Parker's monumental work is undoubtedly the best thing done yet in the collecting of Indian folktales. Its 566 stories, many of them with variants, put Ceylon far above any other section of India in completeness of number of reported tales. The author has taken pains to give parallels for his tales, drawing them from other Indian folktale connections, of which he is familiar with many, the Katha Sarit Sagara and Hitopadesa, and the Buddhist books. The thoroughness with which he has looked for analogues is especially noticeable in respect to the Jataka stories, and Chavannes's Cinq Cents Contes et Apologues Chinois. Each volume has a good index.

Sinhalese Folklore, Orientalist II, pp. 26, 53.

Pedlow, M. R. Folklore of Central Provinces, Ind. Ant. XXVII, p. 302.

Perera, A. A. Singhalese Folk-tales and Legends, Ind. Ant. XXXIII, p. 232.

2 stories.

Phillips, J. L. Folklore of the Santals, Orientalist I, p. 261; II, p. 24.

3 stories.

Pieris, H. A. Sinhalese Folklore, Orientalist I, pp. 134, 213.
2 stories.

Flaxfair, A. The Lares. London, A. Nutt, 1907.
seven stories, pp. 112-146

Ramabai. (Under initials R.D.M.) Ind. Ant. XVI, pp. 154, 261, 288, 291.

4 religious legends.

Ramaswami, Raju, P. V. Indian Fables, 3rd Ed., London, S. Sonnenschein and Co., 1901, (1st Ed. 1887; 2nd Ed. 1901).

Here are found 106 fables. If the author has only told us the habitat of his various stories, the importance of the work would be doubled. As it is the book is of much service.

Rosairo, A. de. Tamil Folklore, Orientalist II, p. 183.

Rose, H. A. Legends of Mohan Hari, Ind. Ant. XXXVII, p. 110.

Moniye ki Bar, or Bar. Ind. Ant. XXXVII, p. 299; XXXVIII, pp. 40, 69.

Legend of Mohan Bari, Ind. Ant. XXXVII, p. 110.

Ballad of the Haklās of Gujrat in the Panjab, Ind. Ant. XXXVII, p. 209.

Legend of Khan Khwas and Sher Shah, the Chengalla (Mughal) at Delhi, Ind. Ant. XXXVIII, p. 113.

These are long-winded poems.

See also Elliott and Rose.

Rose, H. A. and Temple, R. C. See Temple, Legends of the Panjab.

Roy, S. C. The Mundas and their Country. Calcutta, City Book Society, 1912. (May be obtained from Thacker, Spink and Co.)

In the back of this volume are two cosmogonical and historical legends of the Mundas.

Rouse, W. H. D. The Talking Thrush, and other tales from India, collected by W. Crooke and retold by W. H. D. Rouse, 2nd Ed., London, J. M. Dent and Co., 1902, (1st Ed. 1899).

The 43 beast fables in this volume are excellent specimens of their class.

Schaghticoke & Tribal town land from
Indian records translated Trust Rec. W. D. 5
Schaghticoke Indian Tribal 1838 see Sec 14 p. 307

Senānāyaka, A. M. Notes on some Sinhalese proverbs and stories found in the "Atīta-Dīpaniya" reviewed by H. White in the Orientalist I, p. 236.

This is the only reference I have found to this work.

Sinhalese Folklore. Two anonymous stories under this title from the Literary Supplement to the Examiner. Orientalist II, p. 147.

Sivasankaram, T. Telegu Folklore, Ind. Ant. XXXV, p. 31.

The story of the Hunter and the Doves.

Skeat, W. Fables and Folk-Tales from an Eastern Forest, Cambridge University Press, 1901.

The 26 stories, nearly all of them fables, in this little book of Mr. Skeat's are, with only a very few exceptions, of high quality. The book is further to be appreciated as our representative from Malay.

Smeaton, D. M. The Loyal Karens of Burmah, London, Kegan Paul, Trench and Co., 1886.

Dr. Jacobs (Indian Fairy Tales p. 232) remarks that this book contains several stories. Outside of his statement I have no information about it.

Srikantaliyar, K. Folk-tale about the Komattis, Ind. Ant. XXI, p. 98.

Steel, F. A. and Temple, R. C.

Panjab stories (21) Ind. Ant. X, pp. 205, 280, 382; X, pp. 40, 80, 147, 228, 331, 347; XI, pp. 32, 73, 163, 226; XII, pp. 289, 302, 21 stories.

Kashmir stories, Ind. Ant. XI, pp. 9 stories.

Wideawake Stories Bombay, Education Society's Press, London, Trubner and Co., 1884.

This book is still especially valuable, being excelled only by Parker's Village Folk-tales of Ceylon. It contains 43 stories, taken from the two collections noted above and Temple's Legends of the Panjab, with a few new stories. These include fables, cumulative rimes, and

fairy tales. The peculiar value of the book, however, lies in the Survey of Incidents in the back of the book, which covers fairly well Wideawake Stories, M. Stokes's Indian Fairy Tales, M. Frere's Old Deccan Days, L. B. Day's Folk-Tales of Bengal, R. C. Temple's Legends of the Panjab, and G. H. Damant's Bengal Tales in the Ind. Ant. (q.v.).

Folktales of the Panjab, Bombay, 1908. This is a new edition of Wideawake Stories.

Steele, T. Kusa Jatakaya, a Buddhistic Legend, London, Trubner and Co., 1871.

In the back of this volume are 14 Sinhalese folk-tales, most of them good, and some of them not represented in Parker's work.

Stokes, M. Indian Fairy Tales, London, Ellis and White, 1880. *)

Miss Stokes's volume contains 30 good fables and fairy tales. It is a representative and valuable collection.

Swynnerton, C. Romantic Tales from the Panjab with Indian Night's Entertainment, London, A. Constable and Co., 1908.

This is an edition in one volume of Swynnerton's Romantic Tales from the Panjab, London, Constable, 1903; and his Indian Night's Entertainment, London, E. Stock, 1892.

There are 97 anecdotes, fables, fairy tales and heroic legends in this volume. Of the collections without notes and parallels it has the best selection of stories yet published. The version of the Rasalu legends is especially fine.

A few of these stories appeared in J A S B, vol. LII, p. 81.

*) Somewhat [illegible]

Taleyarkan, D. A. Legend of Vellur, Ind. Ant. II, p. 172.

Taw Sein Ko. Burmese Folklore, Ind. Ant. XVIII, p. 275; XIX, p. 437; XXII, p. 159.

Three stories are found in these places.

Temple, R. C. Legends of the Panjab, 3 vols. Bombay, Education Society's Press, London, Trubner's, 1884-1885.

In the early days of the study of Indian folklore, Captain (now Sir) Richard C. Temple collected and published these 58 heroic and religious legends, translating them from the Panjabi verse. Some of them have been included in Wide-awake Stories. The collection is of much importance.

Temple, R. C. and Rose, H. A. Legends from Panjab, Ind. Ant. XXXV, p. 300; XXXVII, p. 149; XXXVIII, pp. 81, 311; XXXIX, p. 1.

4 Panjabi legends.

See Steel and Temple.

Thornhill, M. Indian Fairy Tales, London, Hatchards, 1889.

Beyond the title I know nothing of this book.

Thornton, Bannu

This book is referred to in Dr. Jacob's Indian Fairy tales (p. 232) as containing a few stories, I can not find it in the British catalogue of books.

Venkataswami, M. N. Folktales of Central Provinces, Ind. Ant. XXIV, p. 244; XXV, pp. 48, 109; XXVI, pp. 54, 104, 133, 136, 165, 195, 280; XXVIII, p. 193; XXX, pp. 31, 110, 200; XXXI, p. 447; XXXII, p. 97.

This collection of 23 stories is in general good. It comprises fables and fairy tales.

Folklore from Dakshina Desa XXXIV, p. 210.

Puli Raja, or the Tiger Prince (a South Indian Story) Folklore XIII, p. 79.

Venketaswami. See Venkataswami, M. N.

Visuvanathapillai, M. Tamil Folklore, Orientalist II, p. 145.

Waddell, L. A. Folklore in Tibet, Ind. Ant. XXV, p. 105.

Wadia, P. T. H. Folklore in Western India. Ind. Ant. XIV, p. 311; XV, pp. 2, 46, 171, 221, 365; XVI, pp. 28, 188, 210, 322; XVII, pp. 75, 128; XVIII, pp. 21, 146; XIX, p. 152; XX, p. 107; XXI, p. 160; XXII, pp. 213, 315; XXIII, p. 160.

Some of these 20 stories are good. The rest are full of familiar incidents but tedious.

Watson, J. W. Story of Rani Pingla, Ind. Ant. II, p. 215.

Legend of the Rani Tunk, Ind. Ant. II, p. 339.

Wood, J. In and Out of Chanda. Edinburgh, Foreign Mission Board, 1906.

At the end of this small volume are 5 excellent stories.

VITA.

William Norman Brown, only son of George William and Virginia A. (Clark) Brown, was born in Baltimore, Maryland, June 24, 1892. He received his early education in Princeton, Missouri, and in India, where he lived from October, 1900, to May, 1905, attending schools there at Landour, Mussoorie, United Provinces of Agra and Oudh, and at Harda, Central Provinces, and at Jabalpur, Central Provinces. He prepared for college at Hiram College Preparatory School, Hiram, Ohio, and entered the Johns Hopkins University in October, 1908, graduating in 1912 with the degree of Bachelor of Arts. In October, 1912, he entered the graduate school of the Johns Hopkins University, which he has attended continuously up to the present time as a student of Sanskrit and Comparative Philology, Arabic, and Oriental History. He held the university fellowship in Sanskrit and Comparative Philology in the years 1913-14 and 1914-15, and a fellowship by courtesy in the year 1915-16. He has been appointed to a Harrison Research Fellowship in Indo-European Philology at the University of Pennsylvania for the year 1916-17.

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